


View of the Ancient Monuments  
by Richard Gough Esq<sup>r</sup>

See Nichols Vol VIII page 155 — now extremely scarce







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[Gough (Richard)]



A COMPARATIVE VIEW  
OF THE  
ANTIEN MONUMENTS OF INDIA,  
PARTICULARLY THOSE IN THE ISLAND OF  
SALSET NEAR BOMBAY,  
AS DESCRIBED BY DIFFERENT WRITERS,  
ILLUSTRATED WITH PRINTS.

*By Richard G. Gough*

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TO MR. JOHN NICHOLS.

DEAR SIR,

I NEED not take up much of your time in complimenting you on the design or execution of your BIBLIOTHECA BRITANNICA TOPOGRAPHICA;—a work whose merit sufficiently appears from its extension through Six Volumes in Quarto.

I shall not be afraid of seeming to take any merit, or to ask any acknowledgement, for having suggested the original plan to you; since the satisfaction I feel in your success is an ample compensation for any thing I may have contributed to promote it.

In one instance, however, do me the favour to gratify my wish to serve you, by accepting a little Essay, which, though you may deem it foreign to the plan of a work on *British Antiquities*, is by no means unworthy the attention of *British Antiquaries*.

My early connection with the interests of that people whose ancient monuments are the object of this tract, makes me consider it as a tribute to the memory of that near and respected relation who awakened my curiosity, and led my attention to Indian affairs, and to whose honest industry in the service of the East India company I owe my all.



It gives me pain to reflect how little concern our countrymen have given themselves to teach or learn civilisation in their East Indian pursuits. Other nations of Europe have produced men in some line of literature, who, either as missionaries or private gentlemen, have enquired into the manners of the Orientals. How small has been the number of Englishmen who have practised the arts of peace among them! May we at last rejoice that now peace is restored in all our acquisitions, our enquiries may be pursued in a milder manner under the auspices of a governor general who has established a *printing-press*, and of a judge who has founded a *literary society* at CALCUTTA: and, all feuds, oppressions, and luxurious excesses laid aside, may we outstrip the researches of that learned band who, directed by a professor and commissioned by a Sovereign of the North, have explored with new lights and good success provinces and monuments of which so little had hitherto been said.

Our countryman had not length of time required for accurate drawings of all the several reliefs at Salsct. The Danish committee made them one object of their enquiry, and therefore took care to do them all the justice in their power. Impartiality compels me to add, that they have been led to conjectures happier than those hazarded by our countrymen.

In comparing the accounts of foreigners with those of our own people, is not one shocked at the careless and slovenly recitals of the latter, while the former are all attention and minuteness [a]?

The object of the present publication is not merely a compilation from various authors on the subject of the Indian temples. It intends to give a comparative view, not only of what has been said on the subject by inquisitive foreigners, but of the

[a] See Grose's Travels exposed, Mem. de l'Acad. des Insc. LVI, 457 & seq. 12°.



different subjects themselves in different places of India—in hopes that still more accurate accounts if possible may be obtained, and still further helps for illustrating the intricate Mythology of the East, or at least for ascertaining whether it be, as some modern writers chuse to think, worth illustrating. How little do we know of the magnificent pagoda of Chillemburum [b], except by the mention of it in our late ravages of the country! The East India company have a painting of that of Chiringaham [c] in their committee room; and a good drawing of it by an officer in their service was exhibited in Pall-Mall 1768. But the East India company do not engrave antient monuments [d], and the drawing was the property and work of a private gentleman.

The late Smart Lethieullier, Esq. had “drawings of the great pagoda near Bombay with MS. descriptions of it by himself,” which at the sale of his library at Mr. Baker’s in February 1761 were purchased for seven pounds ten shillings for the royal cabinet. A report of a Committee for examining the Minute Books of the Society of Antiquaries 1762, in order to select from thence materials for publication, enumerates this among other proper subjects. The drawings were probably copied from minutes and sketches made by or for Governor Boon,

[b] Count Caylus calls it *Chilambaram*.

[c] Plans of the pagoda of Great and Little Chirengam, or as Mr. Orme (I. 182) calls it, *Seringham*, pilasters of that of *Chitambaram*: *Coil Covaron* a gate of another temple, may be seen with thirty plates of a variety of Indian Deities and ceremonies, in a French book little known I believe in England, which has for title only a medal of France, *Felicitas publica* 1729, and under it *La France Toujours Florissante* 1729. Qu. if the pagoda or a town near it of the same name was taken by the French between Porto Nero and Devi-Cotah?

[d] We may hope however ere long to see some engraved from drawings made on the spot by Mr. Hodges, who has done so much credit to our late discoveries in another quarter of the globe.

which



which are not now to be recovered. A beautiful illuminated ground-plot finished by Mr. Sandby from hints by Dr. Linde is to be seen in the Doctor's apartments at Windsor.

I am sensible I may incur the charge of interfering with some of my own countrymen whose accounts of the present subject have been read before the Society of Antiquaries, among whom I have the honour of ranking, and have been printed in the seventh volume of their *Archaeologia*. But as very few drawings accompanied that account, and from the few that are engraved there one may gather the inclination of the Society to have engraved more if they could have got them, there can be no impropriety in giving a further description with that important addition; and were it only a bare narrative, no one could be displeased with comparing the two accounts, and seeing how well they agree.

Under all these circumstances there needs no excuse for your concurring to throw as much light on such a subject as it will admit.

You will believe me when I profess myself

Your faithful friend and obedient humble servant,

R. G.

PREFACE.



## P R E F A C E.

**T**HOSE who have penetrated into the abstrusenesses of Indian Mythology find that in these temples was practised a worship similar to that practised by all the several nations of the world in their earliest as well as most enlightened periods. It was paid to the Phallus by the Asiatics, to Priapus by the Egyptians, Greeks, and Romans, to Baalpeor by the Canaanites, and idolatrous Jews. The figure is seen on the fascia which runs round the circus at Nismes, and over the portal of the cathedral of Tolouse, and several churches at Bourdeaux [e].

If we believe Monsieur Sonnerat, the professors of this worship are of the *chastest* character, and revered as prophets of God by the common people [f].

Nor is this to be wondered at, since M. D'Ancarville has written two large quarto volumes to prove it the most antient idea of the Deity held forth in pyramidal stones, either in heaps, or single, or triple: this last circumstance representing the three-fold quality of the Divine Power to create, to preserve, and to destroy. With this key in view, he says, we must examine the

[e] Sonnerat, Voy. aux Indes Orient. I. 180. Mignot sur les anciens philosophes de l'Inde: Mem. de l'Acad. d'Insc. IV. 236—240. 12°.

[f] Ib. 181.



several representations in the Indian as well as the Egyptian, Greek, or Roman temples. In proportion as the more simple representations fell short of conveying the incomprehensible and inexpressible ideas, the greater efforts were made by the human mind to attain this end, and these efforts multiplied produced the arts: the impossibility of attaining the desired point obliging them to continual exertions led them to perfection. They never succeeded in representing the Divine nature, because it bears no resemblance to the human; but they became able to give to the human nature a degree of beauty capable of at least recalling the idea of that which our weak understanding ascribes to that Being, whose qualities are not to be compared with those of men [g].

The monstrous figures compounded like those of the Scythians, Chinese, and Greeks, formerly extended wherever the Scythians extended their conquests, have been destroyed wherever Mahometans came at them: but in the Southern parts of Asia, in Tartary and Japan, they are still to be met with. When one reflects on the object of these sort of figures, which has been to express ideas impossible to be comprised by forms borrowed from nature, and to represent by imagery facts as foreign to the order of events as the alliance of these forms is to the order of nature, we cannot doubt that the spirit of the architect which still preserves this manner in Asia is exactly the same with that of the artists in the earliest times of Greece. Obelisks, triangles and stars appear on the coins of the Asaues, Chinese and Tartars, as well as those of the Greeks [b]. The bull and the egg in the Japan temple at Meaco, emblems of the creator and creation, are handed down in the Grecian symbols of Bacchus [i] who is represented both as male and female, *Liber*

[g] D'Ancarville ubi sup. Pref. p. ix. x.

[b] Ib. 45.

[i] Ib. 65.



and *Libera* [k]: as the cow as well as the bull was an object of Indian worship [l]. It was the favourite vehicle of the metempsychosis [m]. The Greeks, who did not adopt this doctrine, still gave to Bacchus by different names power over the soul after its separation from the body, and introduced his symbols and orgies on their tombs: sometimes too with appendages too obscene to be here enlarged on, adopting the worship of the Indian nations in this instance also [n].

The great resemblance observed between the figure and attributes of Bacchus, who was very antiently worshiped in India, and the figures and attributes in the famous pagoda of Elephanta near Bombay, shews plainly that we must search into the most antient monuments of the religion of these people, and that we shall there find the form of the figures by which they represented the ideas of their antient Theology. We there see an obscene figure with six arms (plate IX.) adorned with a string of death's heads, intimating the connection between the God of life and the God of death. The bason in one of his hands is given to the Bacchus of the Greeks, and Megasthenes in Strabo (xv. 713.) makes the bell a part of his procession. It is also introduced in the worship of Priapus in the paintings of Hercules. Bacchus has also the epithet of *mitre-bearer*. The veil which this monstrous figure holds in two of his hands is that of the night, when the sun or Bacchus conceals himself. The serpent in another hand is the emblem of life, while the sword and child represent death [o].

Those whose curiosity leads them to pursue the comparison farther may be amply gratified in the following pages of this writer, who has supported a lively imagination by a great fund

[k] D'Ancarville, Ib. 75. 76.

[l] Ib. 79.

[m] Ib. 80.

[n] Ib. 82. 84.

[o] Ib. 84. 85.



of reading verified by actual monuments in the collection of Mr. Charles Townley, a collection which if engraved would do as much honour to this country as the various private collections in Italy or Germany to their respective nations. We would fondly hope the “*Marmora Oxoniensia*” will not be the last collection of antique marbles engraved in England.

“The comparison of these monuments and the explanation of the motives which occasioned the compound form in which we see them, while they discover to us ideas whose identity indicates one common source, put it out of dispute that they are connected with theological principles formerly common to the Greeks, Tartars, Indians, and Japanese. These principles disfigured by the religious fables framed by these several people all go back to the symbolic worship of the Scythians, which in the West became changed into Hellenism destroyed by Christianity, and in the East assumed the form which it still retains among the Japanese, Tartars, and Indians [p].”

According to the doctrine of the Bramins, *Chiven*, whom others called *Vichenou*, is the one supreme Being who created, preserves, and will destroy all. He is represented by three deities called *Trimourti* or *Tritvam*, a name expressive of the three powers beforementioned [q]. *Brouma* or *Beninba*, *Vichenou* or *Bishen*, *Chiven* or *Mahodys*, are names of each of the three powers united in the Trimonits, and those of the three legislators of India [r]. The followers of each, mutually hostile to each other, represent their respective patrons with the attributes of the *Ruler* or ruler of all things, who in the Indian hymns has all the attributes and epithets given in those of the Greeks to Bacchus. He is represented as of both sexes; the three visible fires; the

[p] D’Ancarville ubi sup. I. p. 90.

[q] Sonnerat, *Voy. aux Indes Or.* I. 150. 314.

[r] *Ib.* 197.



triple bodied figure of the Elephanta pagoda ; the sun ; source of light ; the cow, author of creation ; he has also the name of *Darmadevè* in India [s].

“ It is by no means certain at what particular period Vichenou established in India the religion which still prevails there nearly in its original form. But since the Bramins themselves acknowledge that the figures in the pagoda of Elephanta receive but an imperfect explanation from the religion now subsisting among them, and on the other hand may be explained by the worship of Bacchus which preceded that of Vichenou in India, we must refer these figures to that worship, and presume them executed in times antecedent to the introduction of Vichenou's doctrine [t].”

We learn from Diodorus Siculus [u] that Bacchus was acknowledged by the Bramins of his time as the founder of their civil and religious polity, and for this was afterwards deified. There existed therefore a form of worship prior to that paid to this new deity. He himself had brought it into India, and it was that of the *author of all things*, under the form of *Baswa* and the name of *Ruder*. The present Bramins acknowledge *Brouma* as the author of this religion and their first lawgiver, and the antient ones ascribed the same qualities to Bacchus. These two personages must therefore be one and the same. The Greeks and Romans adopted the same concurrent circumstances [x]. Diodorus [y] adds that many cities of India bore the name of Bacchus in the language of the country, *κατὰ τὴν ἐγχωρίων διαλεκτὸν*. This language is the *Shanscrit* so little understood at present by the most learned Bramins. There existed many monuments too various to be described of the birth of

[s] D'Ancarville, Ib. 90—94.

[t] Ib. 95.

[u] II. 151.

[x] D'Ancarville, Ib. 95—97.

[y] III. 232.



Bacchus in India [z]. These resembled those in the islands off ELEPHANTA and SALSET; in which last is the temple of PONTISER from whence M. Anquetil carried off a cow like those that represented Bacchus among the Greeks. And when they found in India such monuments, when they met with there the figure of Brouma represented under the forms of their Bacchus *Myfes* as at Elephanta, and when they saw these figures like those of *Liber* and *Libera* placed by the side of each other, as we learn from Pliny [a] they were at Rome, some of them could not help thinking that Bacchus was born in India. They saw there the same worship that we see at present, and explained these monuments as we do; but they drew from each a conclusion which the history of India expressly contradicts, since instead of looking upon Bacchus as a native of this country, it expressly says, he was a stranger and came from the West [b]. The epoch of the arrival and conquest of Bacchus in India, where their historians say he reigned fifty-two years [c], is fixed by M. Bailly [d] to 3605 years before Christ. This ingenious calculation determines the time when Bacchus or Brouma became a mythologic phantom, and was substituted to the object of worship which himself had introduced. It also restrains within due bounds the high antiquity of the Indians, whose astronomical epoch is near 400 years posterior to the first of the 154 kings who succeeded Bacchus, till the time of Alexander the Great [e], and leads us to suspect that the *Hercules* who is said to have reigned, and been deified in India, was no other

[z] Diod. ib.

[a] H. N. xxxviii. c. 4.

[b] D'Ancarville, I. 97—101. See Diod. Sic. II. p. 151.

[c] Diod. Sic. ib.

[d] Hist. de l'Astron. anc. IV. § 13. eclaire. III. § 8. p. 329.

[e] Pliny, N. H. vi. c. 31.



than the deity called by the present Indians *Chiven*, both being reckoned natives of India. The date of the death and deification then of Bacchus or Brouma 3553 years before the Christian æra is the date of the first alteration in the antient religion of India [f].

If the characters in which it is pretended Brouma wrote his four sacred books called the four Vedams, now no longer supposed to exist, be admitted, they would be two thousand years older than Moses [g] and the Indian Cosmogony would very far precede that of Hesiod [h]. But every one knows to what a remote antiquity the pride of every nation aspires, and none are for placing themselves at a more distant period than those of the East.

But as the Greeks divided the several attributes of Bacchus among various deities whose names they loaded him with, so the Indians distributed those of Brouma between him and Chiven, and then between him and Chiven and Vichenou: and the two nations by their absurd legends interrupted the communication with each other and the primitive idea [i].

Admitting Chiven to be Hercules, M. D'Ancarville inclines to place the cutting of these excavations in Elephanta &c. at least fifteen hundred years after his time, at the period when Ninus and Semiramis carried their conquests into India, whose then king opposed them with elephants covered with mail, and troops armed with lances. Such lances and a variety of other circumstances appearing in the pagoda of Elephanta serve to prove that they were made long after the time of Chiven, when

[f] D'Ancarville, I. 101—106.

[g] Ib. 110.

[h] Ib. 115.

[i] D'Ancarville ubi sup. 116—119.



such arms were not in use, nor had the attributes of Brouma been translated to him. He [k] inclines to refer these reliefs and excavations to the time of Semiramis, who is represented by Diodorus Siculus [l] as causing such memorials of herself to be made which M. D'Anville thinks he discovers in the antient Media [m].

The mitres or pointed caps worn by the figures at Elephanta are sometimes adorned with the *Tamara* leaf, a symbol of the water, on which according to the Japan Cosmogony [n] swam the egg of the creation represented by the oval shape of these caps. The two principal figures of either sex (plate VI.) represent the being who unites both, and formed the world out of chaos. The male figure rests his hands on a priapus personified with his various emblems, among others the serpent, the symbol of life. The genies above are the ministers of Brouma, who wearing the same leaf shew they assisted him in the work of creation, as the doves here denote the *love*, wherewith the invisible father *conceived* all the beings whom he created by his power [o].

The idea that the Chinese are a colony from Egypt has been controverted by several respectable literati on the continent. Count Caylus [p] was for extending the conformity to India. He finds in the pagoda of Chalembro beforementioned, fifteen

[k] D'Anville, I. 121—124.

[l] II. 226.

[m] Mem. de l'Acad. des Insc. xxvii. p. 166. 12mo.

[n] This also makes part of the Egyptian cosmogony, according to which the world under the form of an egg proceeded out of the mouth of Kneph. Euseb. Præp. Evang. III. c. 11. Orpheus and Pythagoras held the same notion, Orpheus ap. Athenag. legat. pro Christianis, n. 18. Plut. Sympos. II. Mignot ubi sup. 431—433.

[o] D'Anville ubi sup. 132. 133.

[p] Histoire de l'Acad. des Insc. XV. 59—63. 12mo.



leagues to the Southward of Pondicherry, as drawn by M. du Rocher de la Perigne, an engineer in the service of the French East India company, a great resemblance with the Egyptian pyramids. If it be questioned which of the two nations imitated the other, he answers that the Egyptian works carry strong marks of originality in their simplicity and dimensions, whereas the Indian are loaded with an infinite detail of little ornaments. He might have observed, however, that the Egyptian temples and obelisks are not less ornamented.

Let us for a moment form a comparison between these Indian buildings and those of Egypt, on which so much more description and drawing has been bestowed. Let us turn our eyes to the superb temples of Luxor, Medinet Habou, Esnay, and Edfy, and the palace of Memnon described by Pococke and Norden, and we shall discover a striking resemblance, even in the pillars, the ornaments, and reliefs. The temple of the serpent Cnuphis in an island called also antiently *Elephantina* is an oval building supported by pillars forming a cloister or aisle. Similar to this is that in the antient island of Philae. In most of these are pillars fluted or clustered like the Indian ones: and the rocks on both sides of the Nile are hollowed into grottoes, not unlike the buildings which are raised on the surface of the desert plains. The similar structures which Mr. Norden describes in Nubia are on the same plan, and one cannot doubt of their being the same with those abovementioned by Ludolphus, or very much resembling them. And if we may judge from the few representations we have seen of the famous pagoda of Chillumbrum on the Coromandel coast, the resemblance approaches near to the Nubian and Egyptian temples.

These small specimens, whose connection with the *tout ensemble* of any temple is not determined, while they give a faint idea.



idea of the general design, convey at least a melancholy reflection on the havoc made of these interesting monuments of Eastern antiquity since they have fallen into the hands of Europeans, and strongly inculcate the importance of the Society, instituted “for inquiring into the history civil and natural, the antiquities, arts, sciences, and literature of Asia,” under the presidency of our learned member and distinguished orientalist Sir William Jones.



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**T**HE accounts which travellers have given of the many wonderful monuments of antient art in the East-Indies, and particularly of those in the neighbourhood of Bombay, have been so very imperfect till within the present century, that it has been thought no improper supplement to that given by two of our countrymen, and just printed in the seventh volume of the *Archaeologia*, to throw together in one view the various relations of travellers both of our own and foreign nations.

The first description of this curious monument is in *LINSCHOTEN's Voyage*, B. I. c. 44. edit. 1598.

“ By the town of Bassaym, which lyeth northwards from Goa upon the coast of India, and is inhabited by Portingalles, there lyeth an iland called *Salsette*. There are two of the most renowned pagodes, or temples, or rather holes wherein the pagodes stand in all India; whereof one of their holes is cut out from under a hill of hard stone, and is of compass within about the bignes of a village of four hundred houses: when you come to the foote of the hill, there is a pagodes house, with images therein, cut out of the very rockes of the same hill, with most horrible and fearefull formes and shapes, where at this day the Gray Fryers have made a cloyster called St. Michaels: and as you goe in under the hill in the first circle you may see

B

many



many pagodes, and stepping somewhat higher it hath another circle or gallerie of chambers and pagodes, and yet higher it hath such another gallerie of chambers and pagodes, all cut out of the hard rockes, and by these chambers standeth a great cesterne with water, and hath certain holes above whereby the rain water falleth into it: above that it hath another gallery with chambers and pagodes, so that to be briefe, all the chambers and houses within this compasse or 4 galleries are 300 and are al full of carved pagodes, of so fearfull, horrible, and develish formes and shapes that it is wonderful to behold. The other temple or hole of pagodes in this island is in another place, hewed also out of hard rockes, and very great, al full of pagodes, cut out likewise of the same stones, with so evill favored and uglie shapes, that to enter therein it would make a mans hayre stand upright. There is yet another pagode, which they hold and esteem for the highest and chiefeft pagode of all the rest, which standeth in a little iland called *Pory*. This pagode by the Portingals is called the pagode of the *Elephant*. In that iland standeth an high hill, and on the top thereof is a hole that goeth down into the hill, digged and carved out of the hard rock or stones as big as a great cloyster: within it hath both places and cesterne for water very curiously made, and round about the wals are cut out and formed the shapes of elephants, lions, tygers, and a thousand other such like wild and cruel beasts: also some Amazones and many other deformed thinges of divers sorts, which are all so well and workmanlike cut, that it is strange to behold. It is thought that the Chinos (which are verie ingenious workemen) did make it, when they used to traffique in the countrie of India. These pagodes and buildings are now whollie left, overgrowne, and spoyled, since the Portingales had it under their subjection."



Dr. FRYER who visited this place in 1672 gives the following account in his Travels, p. 75.

“ We steered by the south side of the bay to touch at *Elephanto*, so called from a monstrous elephant cut out of the main rock, bearing a young one on its back. Not far from it the effigies of an horse stuck up to the belly in the earth in the valleys, from thence we clambred up the highest mountain on the island, on whose summit was a *miraculous* piece hewed out of solid stone. It is supported with forty-two *Corinthian* pillars, being a square, open on all sides but towards the East, where stands a statue with three heads crowned with strange hieroglyphics. At the North side in an high portico stands an altar, guarded by giants, and immured by a square wall. All along, the walls are loaded with large giants, some with eight hands making their vanquished knights stoop for mercy. Before this is a tank full of water, and beyond that another place with images. This seems to be of later date than that of Canorein, though defaced by the Portugals, who have this island also, but no defence upon it, nor any thing else of note. It may be ten miles round inhabited by the *povo* or poor.”

The Rev. Mr. J. OVERTON who was here 1689 gives this account of the monument [a]. “ At three leagues distance from Bombay is a small island called *Elephanta*, from the statue of an elephant cut in stone in equal proportion to one of those creatures in his full growth. This figure is placed in the middle of a field conspicuous to any passenger that enters upon that part of the island. Here likewise are the just dimensions of an horse carved in stone, so lively, with such a colour and carriage, and the shape finished with that exactness that many have rather fancied it at a distance a living animal than only a bare representation. These figures have been erected not barely for

[a] Voyage to Surat, p. 158.



displaying the statuary's skill or gratifying the curiosity of the sight; but by their admirable workmanship were more likely designed to win upon the admiration, and thereby gain a kind of religious respect from such heathens as came near them.

“ But that which adds the most remarkable character to this island is the famed *Pagode* at the top of it, so much spoke of by the Portuguese, and at present admired by the present queen dowager, that she cannot think any one has seen this part of India who comes not freighted home with some account of it. A *Pagode* is the heathen temple or a place dedicated to the worship of their false gods, and borrows its name from the Persian word *pout* which signifies *idol*: thence *pout gbuda* a temple of false gods, and from thence *pagode*.

“ At the ascent of an high hill upon this island Elephanta is therefore a very large Indian pagoda, cut out of the very heart of a hard rock, whose dimensions are about one hundred and twenty feet square, and in height about eighteen, besides several out rooms appertaining and adjoining to it. At sixteen feet distance from one another are sixteen pillars of stone cut out with much art and ingenuity, whose diameter are three feet and a half, designed as it were for the support of this weighty building, whose roof is a lofty broad rock. Out of the sides of this pagode thus beautified with these lovely columns and curious arches are figures of forty or fifty men, each of them twelve or fifteen feet high in just and exact symmetry, according to the dimensions of their various statues. Of these gigantic figures some had six arms, and others three heads, and others of such vast monstrosity that their very figures were larger than an ordinary man's leg. Upon some of their heads were ornamental crowns, neat and artificially wrought, whilst others near them hold scepters in their hands, and above the heads of others are  
multitudes



multitudes of little people represented in a posture of devotion: some I observed leaning upon women, and others upon the head of a cow, an animal most venerable in India. Here are some taking an amiable charming lady by the chin, and there the horrid prospect of others hewing in pieces little children, and generally above the heads of all are abundance of diminutive folk hovering in the air, represented with chearful aspects, and in lively figures. This variety of pleasant and monstrous images I looked upon as no other than the several objects of the Gentiles worship, as each adorer's fancy led him to his several god either of terror or delight.

“ There is nothing of beauty in the frontispiece of this pagode, or of ornament at the entrance into it. The figures of these gigantic men, to which the heathen have paid a profound veneration, and revered as heroes or demi gods, formerly (for the island is at present in the possession of the Portuguese), are the representation of the first race of mortals, which according to the account of their chronicles were all giants, but dwindled by degrees into lesser proportions, and at length through the degeneracy of manners which caused an universal decay of human nature, they shrunk into these small proportions in which they now appear in the world: so that the present smallness of our stature according to them derives its declension and decay from the excess of vice and the small remains of vertue that are left. And because the forming of a temple out of such hard matter required incredible endless pains, therefore they would insinuate that these giants here expressed were only capable of such performances which seem now to exceed that ordinary strength we have now to go through with such a work.”

Captain HAMILTON, who was here a little before captain Pyke, is not more particular in his description. Voyages, vol. I. c. 20. p. 238. &c.

“ *Elephantos*



“ *Elephanto* belongs to the Portuguese, and serves only to feed some cattle. I believe it took its name from an elephant carved out of a great black stone about seven feet in height. It is so like a living elephant that at two hundred yards distance a sharp eye might be deceived by its similitude. A little way from that stands an horse cut out of a stone, but not so proportionable and well shaped as the elephant.

“ There is a pretty high mountain in the middle of the island, shaped like a blunt pyramid, and about half way to the top is a large cave that has two large inlets, which serve both for passage into it and lights. The mountain above it rests on large pillars hewn out of a solid rock, and the pillars curiously carved. Some have the figures of men about eight feet high in several postures, but exceedingly well proportioned and cut. There is one that has a giant with four heads joined, and their faces looking from each other. He is in a sitting posture with his legs and feet under his body. His right hand is above twenty inches long. There are several dark rooms hewn out of the rock, and a fine spring of sweet water comes out of one room, and runs through the cave out of one of the inlets. I fired a fusée into one of the rooms, but I never heard cannon nor thunder make such a dreadful noise, which continued about half a minute, and the mountain seemed to shake. As soon as the noise was over a large serpent appeared, which made us take to our heels, and get out of the cave at one door, and he in great haste went out of the other. I judged him about fifteen feet long and two feet about, and these were all that I saw worth observation on that island. I asked the inhabitants of the island, who were all Gentoos or Gentiles, about twenty in number, if they had any account by history or tradition who made the cave or the quadrupeds carved in stone : but they could give no account.”

The



The fullest account by our own countrymen after these is that by captain PYKE of the Stringer East-Indiaman dated 1712, and printed in the seventh volume of the *Archaeologia*, p. 323—331, illustrated with some slight sketches to which we shall refer, as also to another there, p. 333—336, about the same period, communicated by Charles Boon, Esq. governor of Bombay to the late Smart Lethieullier, Esq. the drawings for which, it is believed, at the sale of Mr. Lethieullier's library by Mr. Baker 1760, past into the royal collection.

The next account is by John Henry GROSE, who was here 1750.

“ Two miles from Butcher's island, and still fronting the fort, lies the very small but famous island of *Elephanta*. It can at most be about three miles in compass, and consists of almost all hill, at the foot of which you may land; you see just above the shore on your right hand an elephant coarsely cut out in stone, of the natural bigness, and at some little distance not impossible to be taken for a real elephant, from the stone being naturally of the colour of that beast. It stands on a platform of stones of the same colour. On the back of this elephant was placed standing another young one, appearing to have been all of the same stone, but has been long broken down. Of the meaning or history of this image there is no tradition old enough to give any account. Returning then to the foot of the hill, you ascend an easy flant, which, about half way up the hill brings you to the opening or portal of a large cavern hewn out of the solid rock, into a magnificent temple, for such surely it may be termed considering the immense workmanship of such an excavation, and seem to me a far more bold attempt than that of the pyramids of Egypt. There is then a fair entrance into this subterraneous temple, which is an oblong square, in height about



about eighty or ninety feet, by forty broad. The roof is nothing but the rock cut flat at top, and in which I could not discern any thing that did not shew it to be all of one piece. It is about ten feet high, and supported towards the middle at some distance from the sides, and from one another, with two regular rows of pillars of a singular order. They are very massive, short in proportion to their thickness, and their capital bears some resemblance to a round cushion, prest by the superincumbent mountain, with which they are also of one piece. At the further end of this temple are three gigantic figures, the face of one of which is at least five feet in length, and of a proportionable breadth, but these representations have no reference or connection either to any known history or to the mythology of the Gentoos. They had also continued in a tolerable state of preservation and wholeness, considering the remoteness of their antiquity, until the arrival of the Portuguese, who made themselves masters of this place, and in the blind fury of their bigotry, not suffering any idols but their own, they must have been at even some pains to maim and deface them, as they now remain, considering the hardness of the stone. It is said they even brought field-pieces to the demolition of images, which so greatly deserved to be spared for the unequalled curiosity of them. Of this Queen Catharine of Portugal was it seems so sensible, that she could not conceive that any travellers could return from that side of India, without visiting the wonders of this cavern, of which the sight appeared to me to exceed all the descriptions I had ever read of them. About two-thirds of the way up this temple on each side, and fronting each other, are two doors or outlets into smaller grotts or excavations, and freely open to the air. Near and about the door-way on the right hand are also several mutilated images, single and on groups. In one of the last, I remarked a kind of resemblance to the story of Solo-



mon dividing the child ; there standing a figure with a drawn sword, holding in one hand an infant with the head downwards, which it appears in act to cleave through the middle. The outlet of the other on the left hand, is into an area of about twenty feet in length, and twelve feet in breadth ; at the upper end of which as you turn to the right, presents itself a colonnade covered at top, of ten or twelve feet deep, and in length answering to the breadth of the area. This joins to an apartment of the most regular architecture, an oblong square, with a door in perfect symmetry, and the whole executed in quite a different taste and manner from any of the oldest and best Gentoo buildings any where extant. I took particular notice of some painting round the cornices, not for any thing curious in the design, but for the beauty and freshness of the coloring, which must have lasted for some thousands of years, on supposing it, as there is all reason to suppose it, cotemporary with the building itself. The floor of this apartment is generally full of water, its pavement or ground-work not permitting it to drain off or be soaked up ; for it is to be observed, that even the cavern is not visitable after the rains, until the ground of it has had time to dry into a competent hardness. In the mean time, it seems to me somewhat surprising, that so admirable, so stupendous a work as this, which one would think almost above the reach of human performance, cannot by any books or tradition, that ever I could hear of, be traced up to its authors, no not even by conjecture. For to give that name to the ridiculous opinion of its having been executed by Alexander's order, would be doing it too much honor. In the first place, it is clear both by history and tradition, that that conqueror never penetrated so far into India, or was it even true that he did, what likelihood is there that he should employ his army, or any body of men, on a little island not three miles in circuit, without a drop of fresh water on it, and quite



wide of his rout, to hew such a temple out of the middle of a mountain, the bare excavation of which out of a solid rock must have taken up a number of years, to say nothing of the chizzeling it into the regular form of pillars, and the rest of the architecture which it to this day exhibits. Besides, there is not in the images or sculptures to be found the least shadow of allusion to the history, manners, or worship of the Macedonians; and what is yet more unaccountable, no not even of the Gentoos. The likeliest conjecture then that occurs is, that the religion of these last must have undergone some revolution (though this they strictly deny), and that this temple must be the work of the old aborigines of the country. This conjecture too is confirmed by the present Gentoos not retaining, that ever I could learn, any veneration for this place, or any regard for it, but on account of its undoubted antiquity. Perhaps too if a proper enquiry was to be made there might be found amongst some of the bramins of the continent, who are the depositaries of the antientest histories as well as of oral tradition, some accounts whereby to ascertain the epoch and origin of this next to miraculous work, so as to satisfy the curiosity of the lovers of antiquity, and who could never have a more noble object. In the mean time it were to be wished that some good draughtsmen would oblige the public with accurate drawings and dimensions taken on the spot, examining withal the continuity of the rock thus excavated, the hardness of it, and calculating the time and number of men it must have taken up to bring it into its present form. For certainly there is to be found in it wherewithal to exercise worthily the pencil of a Cornelius le Brun, whose justness cannot enough be commended; and it is impossible for mere verbal descriptions to give an adequate idea of it. I am far from warranting the dimensions here given any further than to the gross guess of my eye.

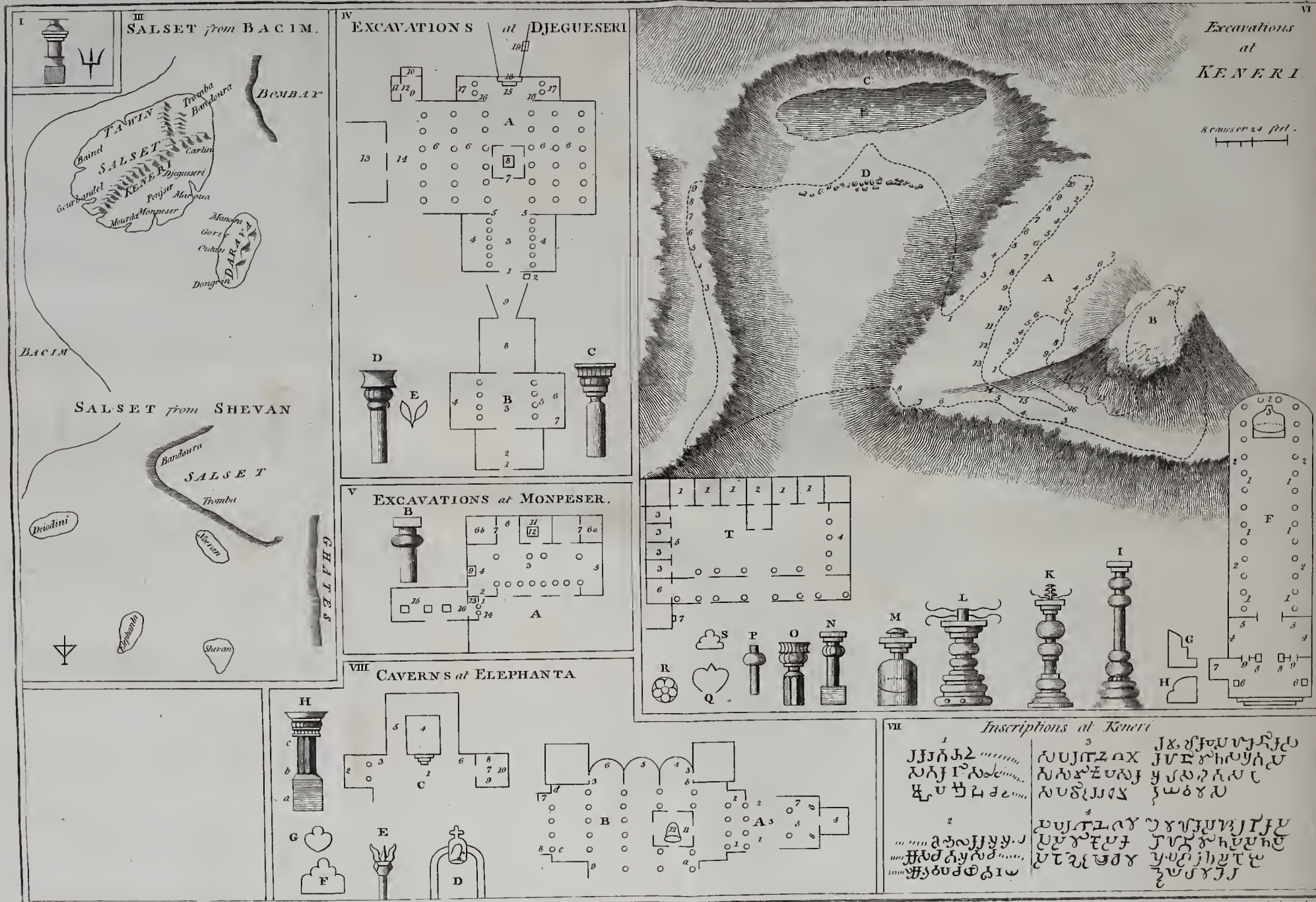
Voyage to the East-Indies 1750, p. 92—97.

The











The next description in order of time about ten years after is that of monsieur Anquetil de Perron, in the preliminary discourse to his Zend Avesta.

“ My first attention (says he) to the pagodas of Elephanta was to look for antient inscriptions as at Keneri. I found only the names of travellers chiefly English and Portuguese; I contented myself therefore with taking the dimensions of the excavations and proportions as at Keneri.

Beginning with the pagoda A (plate I. VIII. A) on the right of the large one, and whose entrance (1) is seven canes high, you meet with a cistern under a cut rock (2), then a divan (3) four canes and a half wide, by one cane long, and one cane three-quarters high. At the further end is the sanctuary two canes and a half square without figures: but in the middle a kind of lingam thrown down. On the right (6) at the end of the second vestibule (5) which has two pillars like those of the pagoda four and a half wide, one and three-sixths high, and one and a half deep, is a man sitting, whose cap resembles those of two figures in the pagodas of Djegueferi and Keneri, and at his sides two men sitting looking at him. At the other end at bottom the cistern is continued with steps: over it is a room begun by a kind of cleft about one foot and a half wide. Fronting at the entrance to the right (8) of the door of the sanctuary is a mutilated figure; on the left (9) appears a man with four arms sitting, leaning on one elbow, and holding a staff. To the left of this man are two women standing, one putting her hand behind the other's neck, and further on to the left of this woman is a man standing, having on his head a cap like those before-mentioned with long ears, and a kind of hair hanging down, which is perhaps an ornament of the cap.



From this little pagoda you enter the large one B plate I. VIII. [a] which is seven canes deep from a to b, and sixteen wide from c to d, supported by thirty pillars, of which 6 run the greatest length and 7 the greatest width.

The sanctuary (11) is four canes deep with a door in each front, and on each side of these doors a giant standing naked and holding a sword. In the middle is the lingam of the usual shape (12).

On the right side of the pagoda A is a large mutilated figure of a man standing with eight arms [b]. The first two arms are broken: the second armed with a sabre, the third holds by the thigh a child with its head downwards; with the fourth arm, which is lifted over his head, the giant supports a veil, which covers him like a tent, and hangs down behind. The first left arm of this colossus is broken; in the second he holds a kind of a full mortar, or a cup into which a child seems to fall, and in the third a bell with a clapper, or a mortar with a pestle. The fourth left arm placed like the fourth right supports the same veil. Behind the right arms is an elephant whose head answers to the sabre held in the second arm. Underneath are many little figures and above the arch or cornice, whereon is the large figure is a kind of shield (plate I. VIII. D) with the character in the middle cut in.

At the corresponding extremity of the colonade stands a man with four arms: at his right a woman, and behind her another woman. Lower down to the right of these women and a little forwarder is another woman holding a staff of command. At the corner stands a less man holding a vase (F.). The giant has in his left hand a kind of pine apple. This groupe

[a] See this pagoda described in Ovington's Voyage, French tranflat. vol. I. p. 153. 157. and H. Grose's Voyage, French tranflat. p. 84—87.

[b] See our ninth plate.



consists of eight large figures surmounted by smaller in the shape of angels.

Proceeding toward the bottom on each side is a room (3) three canes and a half square, and one and a half high without figures.

At the further end to the right (4) stands a giant four canes high: his wife stands at his left three and a quarter high resting her left hand on a dwarf. The colossus has four arms; one of his left arms rests on a large dwarf quite naked, having round his neck a sort of collar, whence hangs on his breast a kind of calibash (G.) and in his left hand he seems to hold a hooded serpent twisted round his arm. Overagainst the giant is a man sitting on his heels, and at his left hand stand two women holding a staff, and one of them having her hand on her bosom. This groupe consists of seven large figures, over which are many smaller ones [c].

At bottom in the middle is a bust or half body with three faces each a cane high. One may judge of the size of this body if intire by the figures which are a cane long by nine inches thick: the diameter of the bracelet is half a cane. This bust has a fine collar adorned with precious stones like that of some order, and a cap which is so curious as to deserve drawing. On each side are two Schoupdars of colossal proportion having each a dwarf at their left hand [d].

At the further end to the left (6) is a woman standing, and leaning with four arms. One of her right hands rests on an ox's head: in one of her left hands she holds a kind of mirror. On the left appear two women, one holding a staff, the other a little coffer. On the right stands a woman holding in her hand the staff (plate I. VIII. E.) behind her is an elephant [e].

[c] See our sixth plate.

[d] See our fourth plate.

[e] See our fifth plate.



Still more to the left (7) is a man seated: at his right appear two women, one holding her child at her breast by the side of a man who stands near her. A man and woman are on the left of the man who sits [f].

At the opposite extremity (8) are three figures of men sitting on separate seats and on the same line: the middlemost has four arms and is quite naked. They are accompanied with *Gones* with elephants' heads. This groupe is composed of eight figures of middle size and defaced. The middlemost is the largest, and seems to have its hand on the breast of a woman now headless.

At the entrance of the pagoda to the left (9) is a figure sitting, the rest broken [g], on the right a great figure with six arms. This giant holds one hand on his breast, and in one of his left hands holds a child. On his right are two women and a man behind them: at his left a man holding a staff.

On the left of the great pagoda is another excavation less considerable C. the hall in the middle of which is nine canes wide, five and a half deep, three and a half high.

On the left (2) is a divan three canes wide, two deep, with two pillars at the entrance, in which was then a foot of water.

Fronting the entrance (3) is a giant between two dwarfs.

At the further end (4) a sanctuary with a lingam. Four steps lead to the door which is N. W. This place is four canes deep and three wide: round it (5) is an excavation one cane and a half wide.

[f] See our seventh plate B.

[g] When the Mahrattas retook Salfet, to fetch off the plaster with which the Portuguese had covered several of the figures, they fired some cannon in the pagodas of Monpeser and Elephanta, which brought down part of the bas reliefs: seeing this effect, they desisted, and cleaned the plaster from the figures with hammers.

In



In front at the entrance on the right (6) is another giant with four arms leaning on a dwarf. (7) is a divan two canes and a half deep, where was then water. At the end (8) is Gones: opposite him (9) a man standing: at the end (10) six figures painted on the wall and very fresh: 3 represent women, one of whom has a child in her arms.

The base (plate I. VIII. H.) of the pillars of the excavation B is a cane high, and two-thirds of a cane wide. From the foot of the pedestal to the capital a cane (b), figures at the corners over the pedestal, the shaft (c) fluted: the whole pillar is two canes and a half high as well as the width of the space between the pillars.

After having carefully examined all the curiosities of these pagodas, I went to pass the night in the little alde of the fishermen, which forms a street on the slope of one of the mountains of Elephanta.

Next day December 7 at day-break, I went to the foot of the second mountain fronting Bombay, in the corner of the island where is the elephant that gives Gallipouri the name of *Elephanta*. It is of the natural size, of black stone detached from the ground, and seems to carry its young one on its back."

The next description is that by Mr. John Hunter in *Archæologia*, vol. VII. p. 286—302. which we forbear to transcribe, but proceed to what to us appears the most accurate of all preceding descriptions, that by Mr. Nieubuhr [b], which we shall make no apology for translating at large, and copying his plates, the inspection of which will shew how exactly M. de Perron has described the carvings.

[b] Voyage de Nieubuhr, Amst. 1780. II. p. 25—35. 4to.



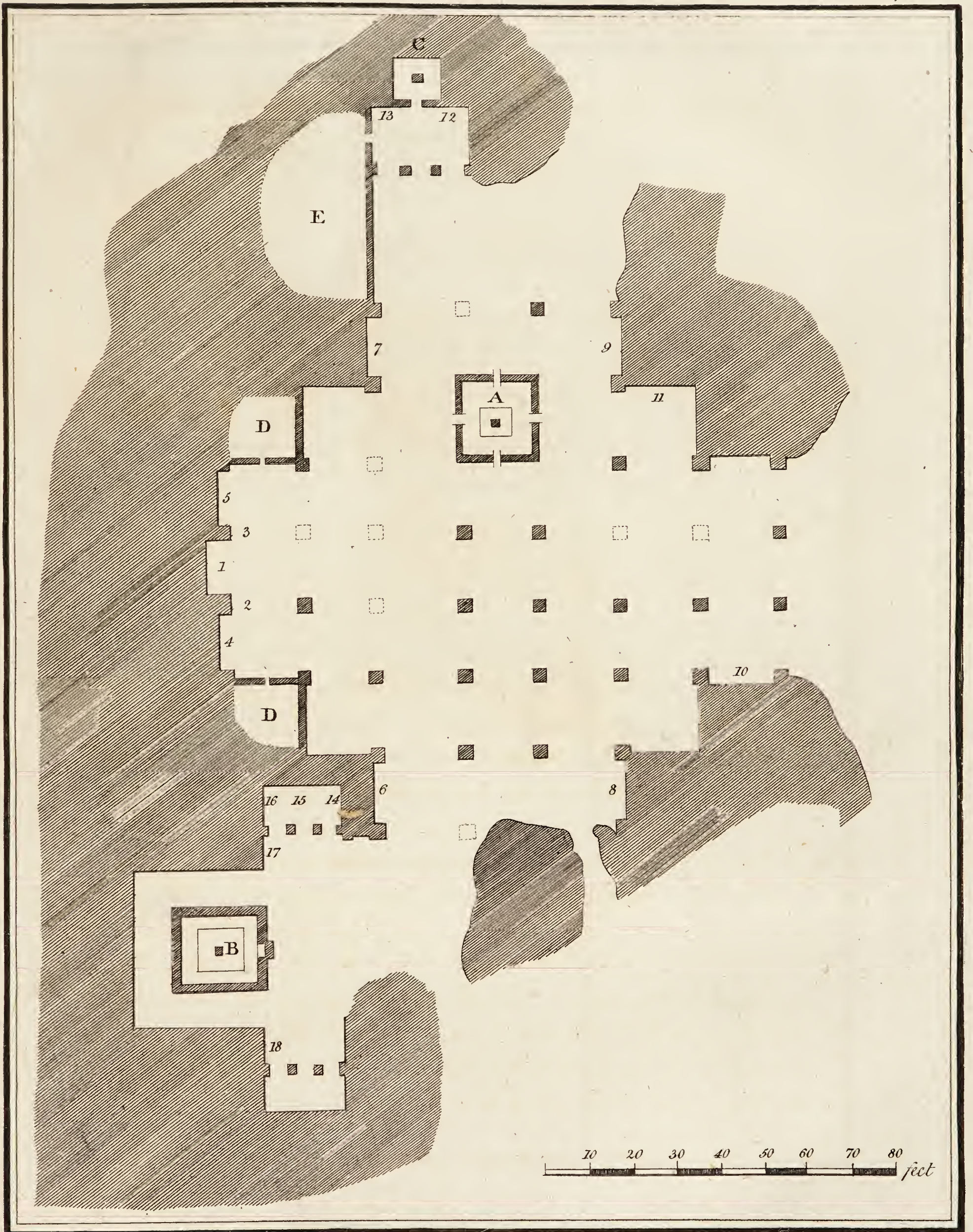
“ Several travellers mention the old heathen temple on the little island of *Elephanta* near Bombay, but in a slight and superficial manner. I thought it so curious and so deserving the attention of the lovers of antiquity, that I visited it several times, and made drawings of all the most remarkable parts of it.

This temple stands very high against or rather in a mountain, wherein it is hewn in a very hard rock. Its length is about one hundred and twenty feet, and its breadth nearly the same without including the apartments or chapels on the two sides. See the plan, plate I. The principal entrance is to the North, where in front is a plain formed to all appearance by art, from whence you have a beautiful view to the sea and the neighbouring islands. There are also entrances to the East and West, so that fresh air would never be wanting in this temple provided it were kept neat. But at present it is a receptacle for beasts, particularly cattle in the heat of the day for the agreeable freshness. The area of the temple is somewhat raised by the dust blown in by wind, and the soil carried in by rain: but it is so little raised that there is reason to believe it has been cleaned out within these few years.

The principal building within is still fourteen feet and a half high. A number of pillars support the mountain over the temple, and the architect has contrived them all out of the rock. A few, whose site is marked in the plan by dots, are ruined at the bottom by time; the rest are still perfect. One of them may be seen plate III. [i] only I must observe that on some of them near the corner marked A is an image of the god *Gonnis*, which is a little human figure sitting with an elephant's head which is not expressed here. In the principal building is a room marked A, plate II. the walls of which the architect has likewise

[i] See this in plate XXIII. fig. 1. of *Archæologia*, vol. VII.



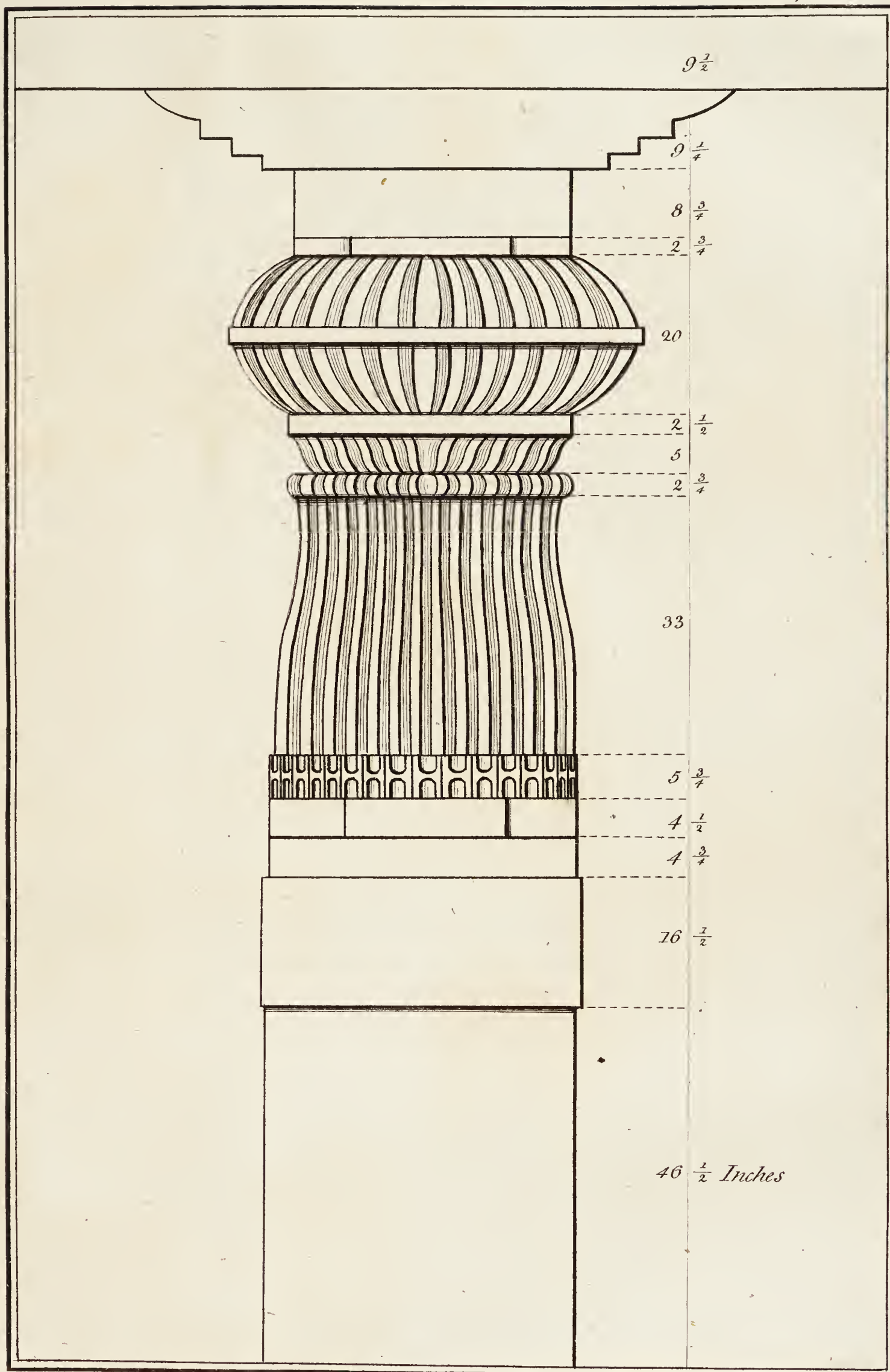


Plan of the temple of Elephanta.























contrived out of the rock when the whole building was made. This room has four entrances, and on each side of each of its doors is a human figure thirteen feet high; all in such high relief that only the back adheres to the wall, and all hewn out of the rock on the spot at the beginning of the work. These eight figures are much damaged at the feet, not by the artillery of the Portuguese as some travellers pretend, but by the rain water which has for many years run into the temple in the wet seasons, and remained there a long while. If the Portuguese had really intended to destroy these heathen figures, they would have taken a very foolish method by drawing cannon up such a high mountain to do what might have been done at far less expence by a hammer, which has probably been employed to as good purpose upon several figures.

The side walls are also full of figures in high relief, which the carver has also contrived in the rock. These must doubtless represent the history of the Indian gods and heroes, and may furnish the learned with matter for many observations. They are not indeed so beautiful as the bas reliefs and statues of Greek and Roman masters, but far better as to design and posture than the Egyptian deities, and also very handsome considering their high antiquity. Near N<sup>o</sup> 1 on the plan and consequently at the first entering one sees the principal figure, which probably represents *Brama*, *Vishnu*, and *Madeo*, or some other deity in whose honour this temple was built. There are represented in plate IV. with the figures there near the pillars marked 2 and 3. This principal figure is a bust with three heads, in length from the ground to the top of the cap about thirteen feet; and it has four hands [k]. This as well as most of the figures here has the under lip thick, and the ear-rings very heavy so as to bring

[k] See an indifferent engraving of it, Archaeol. VII. plate XXIII. fig. 2.



the extremities of the ears very low, a fashion which still obtains among the modern Indians. Only one of those heads has whiskers: the other two as well as the rest of the principal figures of the temple have neither whiskers nor beard. At present all the young Indians wear whiskers, and the older let their beards grow. Two of these great faces have a serious air; the third seems to smile at a hooded serpent. What this bust holds in its two left hands it is impossible to know. The caps are wrought with great care, and if we may judge by the ornaments seem to represent metal ones. The figure in front appears to have in front a great precious stone, and on the breast a magnificent collar of precious stones and pearls. The whiskered head seems to have a death's head in its cap.

The figure to the right of that last described, and which in the plan is near N° 2. is about ten feet high, but has by time lost both feet and one arm. It seems to rest its right arm on the head of another figure, which is sitting and laughing. The principal figure on the other side near N° 3. in the plan rests the left arm on the head of a dwarf. The large figures have each a small cord over their shoulders, very heavy ear-rings, bracelets above and below the elbows, as may be seen in the plate.

Near N° 4. in the plan are about thirty figures which undoubtedly represent the adventures of a hero or deity of the Indians. I have drawn only the principal in plate V. The principal figure of this groupe is a woman with only one breast, and perhaps intended for an Amazon. She has four arms: the foremost right arm rests on the head of an ox: in the hinder right hand she holds a serpent, in the foremost left hand a piece of linnen or some such thing, and in the hinder one a little shield. She wears exactly the same cap as the other principal figures of this temple. She has also ear-rings, a collar, a girdle, and rings on her arms and hands. The lower part of the rock  
out





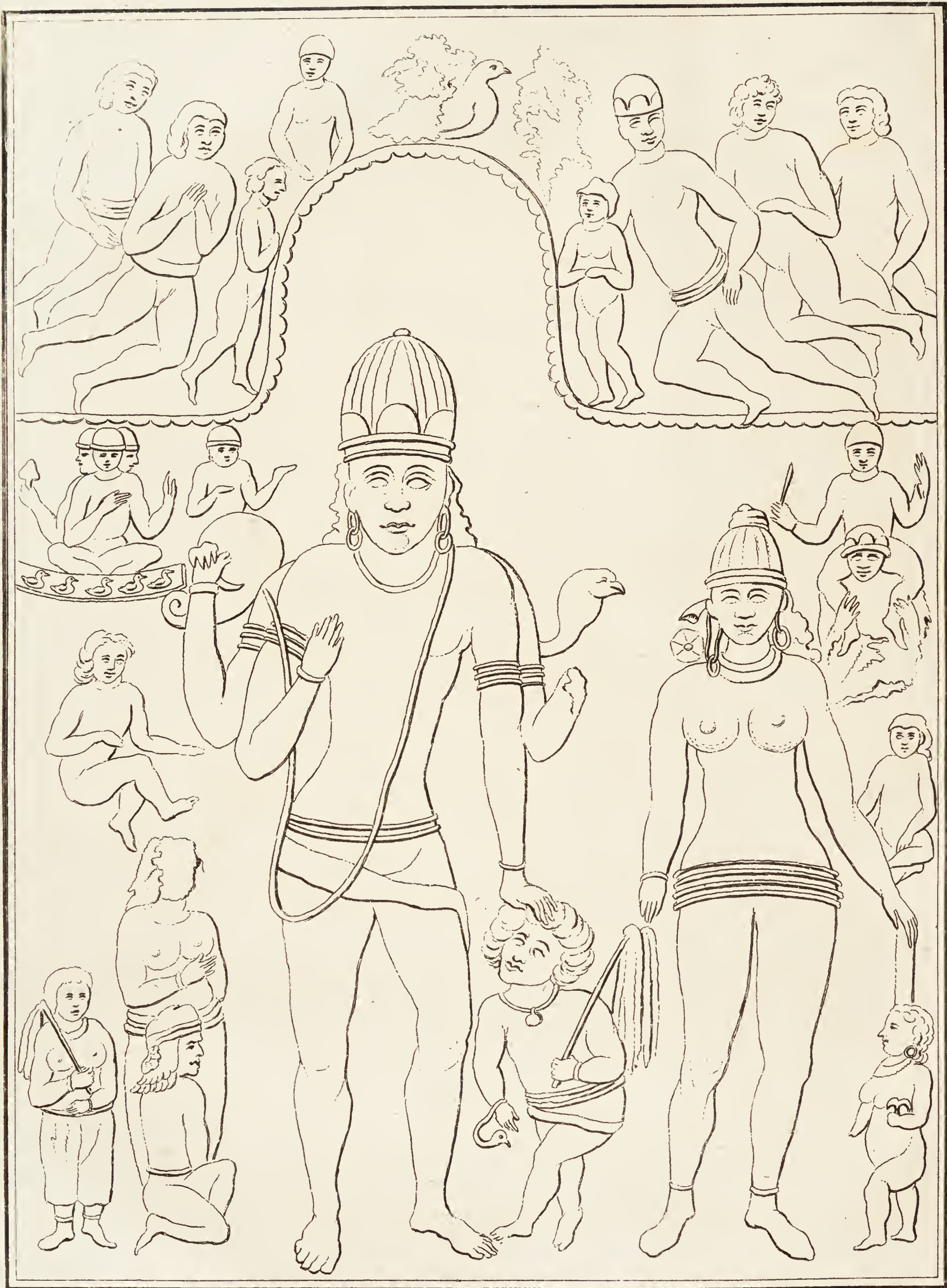














out of which the whole is hewn is damaged by time. On the left hand is a little female figure, with a fly flap of the form at present in use in India. Among the rest of the figures, that to the right opposite the elephant's head seems remarkable. It has three heads and four arms, and there are geese represented on its seat. The figure on the shoulder of another appears also in other places. Whether one of these figures is intended to represent the Indian Neptune, whether those in motion about it are to be taken for angels, and in short the design of the whole must be left to the determination of persons skilled in Indian antiquities. Perhaps after more light has been obtained concerning the religion of the Hindoos, or by some future traveller shewing these figures to some learned bramin we may be enabled to explain the whole.

The groupe plate VI. is near N<sup>o</sup> 5. in the plan. The principal figure is near eleven feet high, and rests the foremost left hand on a dwarf who looks up with a piteous air as if complaining of the heavy hand of his master. This dwarf holds in his left hand a great fly flap, and round his right hand is a serpent, and what he has on his head may be a turban. The large female figure rests on a little female dwarf, which seems likewise to be sinking under the weight. At the right is a little female figure in breeches.

Near D on the plan plate II. are certain dark apartments, in which was water left by the cows that shelter there. Near E is another large dark apartment. It is usual for travellers who visit these caverns to fire off a gun to drive away the wild beasts that may lurk there. For myself, I declined entering this or any cluster of apartments where I had reason to suspect there might be wild beasts, especially as I was not sure there were any other ways out, or whether they could come forward after



they had been alarmed. Alexander Hamilton fired his piece in one of these vaults, and out came a serpent fifteen feet long and two feet thick, which drove him and his companions out of the pagoda, and put an end to his observations [l]. An officer at Bombay fired also in a like temple at Canari in the island of Salset, and was presently surrounded by a swarm of wasps, which soon threw him down; and his companions, who heard the discharge and ran up to see if any wild beast had attacked him, found him in a terrible situation. These wasps had large round nests suspended to the roof by a kind of cord, and would not have meddled with the officer if he had not molested them first [m].

The figures A plate VII. represent a groupe marked on the plan near N° 6. The principal figure is represented sitting. It had four arms, but three are mutilated. The little figure seated on the right has lost its head, and the rock itself is greatly damaged at bottom. On the left hand of the principal figure is a woman carrying her child in the same manner as the Indian women do at present [n]. This groupe differs from the rest in this, that at the entrance are two figures buried as it were up

[l] Account of the East Indies, I. 242.

[m] Mr. Hombug a Swedish gentleman in the service of the Dutch East India Company, who was at Surat in my time, informed me after his return in a voyage which he made by Copenhagen, that he had also been driven out of the pagoda at Canari by wasps: his people were going to dress their meat at the entrance of the pagoda, and the wasps were so provoked by the smoke, that they not only drove all the company out of the pagoda, but pursued them a great way into the country, and the horse of Mr. Boye, an English captain at Bombay, was so stung by them that he died next morning.

[n] I know not whether this manner of carrying their children is not the chief reason that the Indians walk so upright, and turn their feet so much out without the assistance of a dancing master; for when a child sits on its haunches the mother can support the back with one hand, and thus her feet have more liberty than when they are carried in the arms as the Europeans do: besides, in this country children are never swaddled.





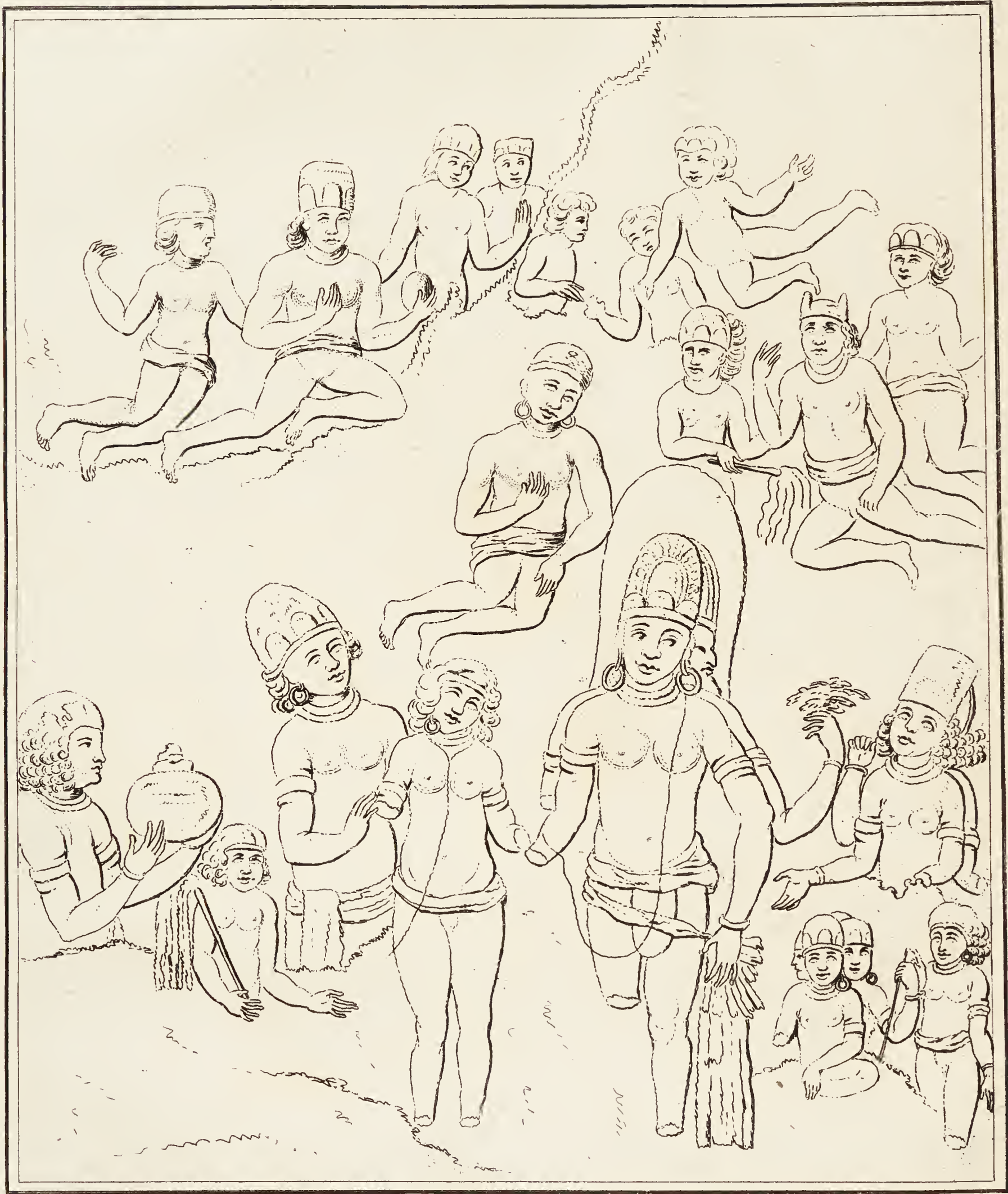






















to their necks, making a lamentable appearance. Their head-dresses might pass for a perruque, and thence one might conclude that the Europeans were not the first inventors of that fashion. Above these figures are a number of others floating in the air, one among which has a beard.

Near N° 7. in the plan is the groupe plate VIII. Here the principal figure is a female with four arms, and probably representing some deity. On her left is another figure with four arms, and below is a deity sitting with four heads. In this plate also are several head-dresses like perruques.

The figures of the groupe near N° 8. in the plan seem all to have been wantonly defaced: for most of them have lost their heads. The principal figure is seated, and has six arms, and by one hand it holds a woman. Near N° 9. plate II. is a monstrous figure with eight arms as represented in plate IX. Its mouth is open, and it has a fierce look; the two foremost hands and the two feet are gone. In the second right hand it holds a sabre, in the third a child by the legs, in the second left hand a basin, in the third a little bell, and in the two hindmost hands a great cloth. Over and under this great figure are several little ones who all have horror painted in their countenances. Other travellers have fancied this a representation of the judgement of Solomon [o]. An Indian told me it must represent *Kos* or *Kaun*, a powerful king, who slew a number of children of his relations, which are here represented by a chain of heads. The dish may signify that he received in it the blood of the murdered infants, and the bell that he proclaimed his coming by it. Lastly, that his conscience was so harrowed by the reflection on his many horrid actions, that he sought to conceal himself from the world, which may be meant by the cloth which he holds in both his hindmost hands.

[o] See Archaeol. VII. p. 332.



The figures of the groupe near N° 10. are almost all defaced. Many of them resembled those exhibited in the preceeding plates, but here was one on horseback.

Near N° 11. the principal figure is very large. It has six arms, but the whole is much damaged. On the left are three women, and on the right a figure with a spear in its hand. Over it is an elephant's head, and two figures sitting one on another, and opposite to them, a figure sitting with three heads. Among the little figures which are, if one may so say, borne in the air, is a *Gonnis* or *Hannawant* with a sabre in his hand, of which more hereafter.

The chapels on each side are about six feet high within. They are not so high as the principal building; but the whole here is likewise hewn out of the rock. Behind one, is a little room C, where I found nothing but a stone thrown down. The side walls of the front chapel are all adorned with as good figures as those of the great pagod, but of smaller proportions.

The principal figures of the group near N° 18, are in plate VII. at B. Here the principal personage is seated almost in the same manner as the Easterns at present, when alone or among their equals, with this only difference, that at present it would be thought an indecorum to expose the soles of the feet. The two figures adjoining, one of which is mutilated, sit on their heels just as at present a Mahometant of mean extraction is obliged to do in the presence of another of rank. Several little figures in a moving posture appear above, but greatly damaged.

The three figures H, plate X. near N° 13, are tolerably well preserved. The principal figure, which is six feet five inches high, has a dwarf on each side, both which seem to wear great wigs; one of them has a serpent on his shoulder.

Clofe











Close to this is another groupe of several figures all much damaged. The principal figure had four arms. Among the little figures are two, one on the other; the uppermost had likewise four arms, and that which covers it on its shoulder has whiskers. We see here also an elephant's head. The sitting figure with three heads is a human figure on a buffalo, with great horns and a great serpent.

The chapel on the other side of the temple is larger than that last described, but about the same height. The pillars which were at the great entrance are so defaced by time that one can scarce discover the traces of them; but the figures on the wall are still in part well preserved. Near N° 3 in the plan, is a groupe, the principal figures of which are drawn at B, plate X. The largest is seven feet and a half high, and rests a spear on a small female figure, which seems to have a cushion on its head for that purpose. Among the other figures not drawn is that with three heads on a seat adorned with geese, a figure with four arms sitting on the shoulders of another, and above are several little figures.

The figures on the two walls 15 and 16, have suffered greatly by time. The principal ones being very large and consequently less injured, may represent a subaltern deity, *Gonnis* or *Hannavant*. His history is well known by the relation of former travellers. I shall however recite it as I heard it from the sailors who brought me thither from Bombay.

*Parvotti*, wife of *Madeo*, one day bathing in a river, met with such good company as prevented her returning home so soon as usual. She therefore formed of the filth which she washed off from her body a boy whom she named *Gonnis*, and sent him home to take care of the house during her absence. In the mean time *Madeo* returned, and asked him who he was, and what he did there. *Gonnis* replied, he was son of  
Parvotti,



Parvotti, who had sent him to take care of the house. Madeo refused to acknowledge this step-son, and flew into such a passion, that he cut off his head. After this Parvotti told her jealous husband of what materials she had formed their son. Madeo finding his wife was not so criminal as he thought her, was so grieved at the murder he had committed, that he wished to bring young Gonnis to life again, but he could not find his head; and as it was impossible the lad should live without a head, Madeo cut off that of a young elephant, and set it on his shoulders, and this is the reason why Gonnis is represented as a man with an elephant's head, and under this form he is still worshiped on the Malabar coast.

The inhabitants of the island of Elephanta, who may amount to about 100 poor families, seem to regard this whole temple, solely for the sake of this little chapel. That they still go to visit it, I am an eye witness, being one day in the temple when I saw one of these islanders came in to pay his devotion. They also keep this chapel tolerably neat, and not only the two beforementioned figures of *Gonnis*, but also some shapeless stones heaped up before the chapel had been very lately rubbed over with a red colour. These little heaps of stones may probably represent some inferior deity or some hero or saint, such being frequently found at Bombay, on the road, and especially under such trees which the Indians account sacred. I was surprised to find one in a pagoda, where one sees so many gods and heroes, but possibly the Indians at present worship no other of the ancient deities of the country except *Gonnis*, or perhaps a little heap of stones rubbed with a red colour may represent some new hero who has no statue in this pagoda, and whom the bramins cannot represent better for want of carvers or rich devotees. Future travellers may perhaps obtain explanations of all this from the bramins.

Near



Near N° 17 in the plan, is a large figure holding a serpent in the second right hand and resting the foremost left elbow on a little figure. Near N° 18, are a great and two small figures, but much defaced.

Within this chapel is a room marked B, whose walls are cut in the rock, as are those of the room A. It differs from this last, having but one entrance, and its walls being still all smooth, and as its floor is kept very neat it may easily be seen that it is higher than the chapel. In the middle of this room is a hole in the bottom filled up with a stone, so that not only the principle, but the two other pagodas have a private room, A. B. C. which in all probability was destined to the same use. I leave to others to determine whether here may have been buried the ashes of different founders, or whether here were kept the sacred things belonging to the temple, or whether they served for any other religious use. I found no inscription.

The present inhabitants of this little island knew nothing about the antiquity nor history of this superb temple. According to their opinion, there came hither certain people who in one night hewed all these figures in the rock, and went away next morning. The present Egyptians have nearly the same idea of the superb monuments of their ancestors.

It is pretended, that not far from hence was a small pagoda hewn in the rock; but I never saw it, there being no beaten path, and the grass being so high, that my guides were afraid of serpents or wild beasts.

Not far from the sea coast, and in the open plain, is to be seen an elephant cut out in hard black stone [p]. This has doubtless occasioned the name of *Elephanta* to be given to this island by the Europeans, since Mr. Anquetil tells us the Indians call it *Gali Pouri*. The statue is of a tolerable size, but not so big

[p] See this Archaeol. VII. plate XXI.



as the largest elephant I have seen at Surat. It carries something on its back, but time has entirely defaced it. The statue is already split, and will probably soon fall to pieces. As for the horse mentioned by Ovington and Hamilton, I did not see it [q].

In the island of *Salfet*, are several other temples hewn in the rocks in the same taste as that at Elephanta. This last island belongs indeed to the Marattas, but as it is but small, and has but few inhabitants, it is not regarded, and the English go to it when they please. But if an European wishes to see the antient pagodas on the large and fertile island of Salfet, he must ask leave of the Governor of Tana, and even of the chief of the Marattas at Persia, which was the reason I did not go to Salfet; for before my arrival at Bombay, the Marattas had taken a Danish vessel, and still detained some of the people; and during the last month of my stay, the English had some difference with the Marattas, so that I did not think it prudent to apply for passports [r].

Not far from *Fort Victory*, is said to be a great pagoda hewn in a rock, or as another author expresses, twenty-five houses, with rooms hewn in the rock [s]; and an English officer assured me, that he had found near *Trichanopoly* a great pagoda hewn in the rock. In short, one still finds among the Indians, one of the oldest nations in the world, so many valuable remains of antiquity, which deserve more attention from the literati

[q] It is however engraved in *Archaeol.* VII. plate XXI.

[r] In plate I. fig. 3. is a plan of the island of Salfet.

[s] Fryer went to see a similar temple at *Dunganefs*, (account of East India, and Persia, p. 135. 137.) Theyvenot saw another at *Elora* or *Iloura*. (*Voy. des Indes*, 221. 223.) Anquetil describes this temple (*Zend Avesta* I. i. p. 234—249) that of *Elephanta* (ib. p. 419.) that of *Kanari*, *Poniser* or *Mompeser* on the island of *Salfet*, (ib. p. 394. 413.) He has copied some inscriptions there, which may be of consequence to the lovers of languages; but what this traveller



literati of Europe, than has been hitherto been bestowed on them.

Though there does not appear so much greater merit in the works of the antient Egyptians than in those of the Indians, the latter requiring superior knowledge of drawing and carving to what the Egyptians have shewn in the former, there can be no doubt that there was a great conformity between the religion of the two people. Our acquaintance with that of the Egyptians is derived from the Greeks, their laws and religion being entirely changed, and their books lost; whereas those of the Indians have not undergone so complete a change, nor has the nation been entirely subdued; even in the provinces overcome by the Mahometans, they are allowed the use of their own religion. The antient books remain, and the bramins can read them. If, therefore, any of the inferior deities or heroes here represented have ceased to be objects of worship, no doubt their history is still known to the bramins. It were therefore to be wished, that an able draftsman could be sent purely to draw these antiquities, and an impartial man of letters to learn the language, and converse with the bramins: and who can say how far all these would contribute to elucidate the oldest Greek and heathen writers?"

traveller says of himself, p. 190. does him no honour. He took from the temple of Poniser a figure of a cow, which the bramin had just rubbed with oil out of veneration, and refused to restore it to their earnest entreaties; they could not take it from him because he was armed. This is but one instance he gives among many others of the mildness of their character; and could a bramin or any other stranger have behaved in such a manner among christians in Europe, as he behaved among the Indians, without drawing on himself the consequence of their resentment? Who can hereafter blame the bramin from debarring Europeans from a sight of their ancient temple?



Descriptions of the pagoda of the island of Salzette, which the Portugueze call the island of CANARIN. By Gemelli Careri, 1693.

The pagoda or temple of Canarin of which I am going to give an exact description is one of the greatest wonders of Asia, both on account of its being supposed a work of Alexander the Great, and because the workmanship is so excellent and wonderful that none but an hero like him could have undertaken it. What most of all surprises me is that such a wonder should be unknown to Europeans, for I have seen no author that mentions it, and I am particularly surprised that a man of genius like Pietro Della Valle, who travelled for his pleasure, and was so regardless of expence to gratify his curiosity, should have neglected to see it, when I with a small income have spared neither money nor trouble to see every thing, and to communicate what I have seen to the public. As to Tavernier it is not surprising that he should have troubled himself so little about the pagoda. He traded in precious stones and travelled as a merchant, whose view is only to go to places where most profit is to be got, and to settle a trade. Accordingly in all his voyages to the Indies he neglected antiquities however within his reach.

I would have gone to Tana to visit the pagoda from thence, but the father visitor and the prior dissuaded me, telling me that the best way for me was by Deins, where the nuns of St. Monica at Goa have a house six miles from Bacaim. From thence I went to the village of Monoaffer at a mile distant to see a subterraneous church, which formerly served as a pagoda, and is hewn out of the rock, on which are built the convent and college of the Cordeliers. It is one hundred and ten palms long and thirty broad. Its sides are in the rock itself, only part of  
the



the facade is added. Near this place is another pagoda hewn also in the rock which formerly served as an idol temple.

I got on horseback accompanied by a Gentoo, who knew nothing of the way, and after traversing a thick wood full of monkeys, lions, tigers, and venomous animals, for eight miles, we ascended the mountain, on the top of which to the East is hewn another great pagoda and other small ones under it.

The first work are two large pilasters twenty palms high, a third of which from the bottom is square, the middle part octagon, and the upper round, six palms diameter and fifteen palms distant from each other, and eight palms from the rock. They support an architrave of one stone forty-four palms long, eight broad and four thick, the whole of the same material on the rock. These three porticoes lead into a kind of great hall forty palms long cut out of the rock, at the end of which are three doors, the middlemost fifteen palms high and eight wide, and the other two four palms square. They open into a lower place. Over these doors is a great cornice of the same stone four palms broad, and over this at the height of thirty palms from the ground are similar doors or windows cut in the rock. At the same height are several little grottoes six palms high entered by three doors, the middlemost highest. Thirty-four palms from this is another little grotto. It is not easy to say what was the use of all these different works.

Ten paces to the right one sees a kind of grotto open on both sides twenty-four palms by fifteen, and in it a round cupola fifteen palms high with a square cornice like that which is raised round the grotto. In this is an image hewn in low relief on the rock, seeming to hold in its hand something not easily distinguished, and having on its head a cap like that of the Doge of Venice,



Venice. Near it were two statues in a submissive posture as if servants of the other, their caps of a conic form, and over their heads two little figures hovering like angels in the air. Under these are two little statues resting their hands on a staff, and having at their sides two children with their hands joined as if praying, and carrying on their shoulders a kind of staff.

Near this place is another cupola all of one stone of the same size as the former but broken at top. It has been imagined that these two grottoes were burying places of the antient Gentöos; but there seems no foundation for this conjecture, no opening having been hitherto found into which the bodies or ashes could be put, on the contrary they plainly appear not hollow, but only shaped in form of a cupola. Round this second are four large figures in bas relief, holding in their left hands a kind of garment, and having at their feet and heads the same kind of caps, and the same little figures as before described. Opposite to this place are three little ones sitting, then six others very large, and three of a middle size standing and cut out of the rock: but the middlemost which seems to be the idol of the place has in its left hand a tree loaded with fruit. On the other side are sixteen figures all sitting, their hands on their breasts, and wearing the same caps. One of them appears of higher rank, having on each side two figures standing and two little children above.

A very little distance North of this place you meet with a grotto eight palms square, and within it a kind of bed of the same stone four palms broad and eight long. On the facade is a statue seated on its legs after the eastern fashion, the hands joined on the breast, and another standing holds a branch of a tree loaded with fruit, having over it a little winged child.

Beyond



Beyond this grotto on the same facade which extends above sixty palms within the rock are two statues sitting in the same manner with their hands on their breast and the caps of a cor-nic form. Two others stand by them as their servants.

On the same side is the famous pagoda of *Canarin*. You enter it by an opening of forty palms, made in a wall of the same stone fifty palms long and eight broad, on which are three statues. Before you enter the pagoda you see on the right a round grotto above fifty-one palms in circumference with many statues round it, some sitting, others standing, and one on the left larger than the rest. In the middle runs a cupola cut in the rock, whereon are carved various characters that no person yet has explained. On entering the first vestibule of the pagoda, which is fifty palms square, you see on the sides two pillars sixty palms high, with their capitals, and six in diameter. On that on the right hand at entering appear two lions with a shield at their sides, and on the left hand two statues. After passing these columns you see at the entrance of a grotto to the left two large statues standing looking at each other. Advancing further on you see on the left two other statues of prodigious size, and a third on the right all standing, surrounded by little statues only within this vestibule; but within the adjoining grotto which is twenty-four palms square there is nothing curious. On the right hand where are the lions are no statues, but two large vases on pedestals of proportional dimensions.

Passing thence into another place, whose surface is flat, by three equal doors thirty palms high and eight wide, except that the middlemost does not rise above the ground, whereas those at the sides rise five palms. In this place are four columns cut out of the rock twelve palms high, between the space of five windows which give light to the pagoda. On the right of the door



one sees some unknown letters damaged as well as the rest of the work by time. Besides a variety of little figures on the sides here are two prodigious statues of giants standing, upwards of twenty-five palms high. These figures have the right hand open, and in the left a garment. They have the same caps and ear-rings after the Indian fashion.

At the entrance of the great door of the great pagoda, which is fifteen palms high and eight wide, on the right stand four statues, one of which represents a woman holding a flower in her hand, and twelve other smaller, some sitting, some standing, having their hands on their breasts and something in them. On the left are four other statues; two of them are women with large rings at their feet made of the same stone, and sixteen lesser statues at their sides, some sitting, some standing in the same posture as the foregoing. Over this door are two other large ones, and as many overagainst them sitting with three smaller standing. Within on the left is another inscription in the same character, and on the lintel of this door is a window forty paces wide, as is the pagoda itself, with a stone in the middle like an architrave supported within by two octagon pillars.

The pagoda is vaulted, and is forty paces wide by a hundred long of a form rounded at the end. Besides the four columns at the entrance there are thirty within, forming as it were three naves, eighteen of which have capitals charged with elephants, others are only hewn of a plain hexagonal form. The space between the pillars and the rock, or the breadth of the side ailes is six paces on each side. At the end of the pagoda is a kind of round cupola hewn in the live rock to the height of thirty paces, and six of my paces in circumference. I am persuaded this has been for a use which we who are unacquainted with the antient customs of these places can form no idea of.

All



All that I have hitherto described is hewn on the side of the rock, without addition of any thing to the statues, or any thing that can be detached. On the floor of the pagoda are a number of hewn stones which probably served as steps to some building.

I quitted the pagoda, and after ascending fifteen steps hewn in the rock, I found two cisterns of rain water very good to drink, and ascending as many more steps, I saw a grotto sixteen palms square, and another larger a little farther off in which was a large quantity of water confined. Twenty paces farther I came to another grotto twenty palms square, communicating with another of the same size which opened into a third only twelve palms square. In the first of these was a window made with steps hewn in the rock, and two columns near a little cistern.

Some distance from these grottoes is another pagoda, having a handsome square before it, with a kind of bench round it to sit on, and a cistern in the middle. You enter the first vault by five doors hewn in the rock, between which are four octagon pillars: except the middle gate, all the rest are raised two palms above the ground. On the sides of this vault, which is as long as the pagoda, and eight palms wide, are on the left several statues seated as the foregoing, and on the right several standing. The whole facade is filled with a number of these statues both sitting and standing. You enter after this into the pagoda by three doors, the middlemost twelve palms high and six wide, those on the sides ten high and four wide. The pagoda is sixty palms square, and only twelve high. On both the sides and within the entrance are carved upwards of four hundred figures great and small sitting and standing. Two on the right hand are larger than the rest, as well as that in the middle of the facade which is the principal idol, and another on the left which



is in the same attitude. They are in a ruinous state by time. On each side is a grotto fourteen palms square, with a little wall two palms high within.

After mounting ten steps more to the North, you find a grotto in which is another smaller. On the right is another including a smaller, wherein is a little wall. The large one is twenty palms long and ten wide, and the lesser ten square, and all have their little cisterns. Further on to the right is another of the same dimensions, with two pillars in front, two little grottoes, and three cisterns, one on the right, the others on the left. Further on is another contiguous to the last, and including a small one with the cistern of the same dimensions as the preceding. These places may have been the habitations of the priests of the pagoda, who led here an austere life of penance as a pagan Thebais.

After descending fifteen steps hewn in the rock, you come to an open place forty paces square, at the end of which is a small pagoda entered by three doors, between which are two square pilasters. On the left are four statues, two sitting and two smaller in the middle standing. To the right is another open grotto and another pagoda (with a cistern before it) into which you enter by a door ten palms high and six wide, after passing first through a chamber forty palms square, having on the right a little dark room twelve palms square, which makes the pagoda somewhat dark. In the middle is a round cupola cut out of the same rock fifteen palms high, which is the height of the pagoda. Descending fifty steps more you come to a level open place hewn in the rock, which here is not very hard, and then to eight octagon pilasters twelve palms high, which leave nine spaces to ascend by five steps into a vault. There on the left is a great idol seated with its head bare, and two other great  
statues



statues standing, and some small ones. On the right are two other statues seated and two standing, besides many little ones round about. You enter the pagoda by three doors twelve palms high six wide, with two windows over them. It is one hundred palms long, fifty wide, and ten high. Round it is a vault eight palms wide, with ten square pilasters. There are four apartments or grottoes twelve feet square, besides seven in front, and on the left of the pagoda where the cistern is. These I suppose to have served as lodgings for the priests of the temple. In the niche, which is ten feet square, sits a great idol with two others standing, and another sitting on the left hand accompanied also with two standing, and many small figures in half relief around.

Reascending ten palms over-against these you enter a little grotto supported by two columns and ten palms high. From thence, by a door of the same height and forty palms wide, you pass into a grotto or room sixteen palms square; thence into another twelve where is a great idol sitting, its hands on its breast.

Descending twenty steps you come to an open place, from whence you enter by an ascent of four steps to the left into a vault, where you see four pilasters twelve palms high, between which you go into three little grottoes cut in the rock. Twenty steps lower you meet with other grottoes hewn also in the rock, with little cisterns, whose use it is not easy to conjecture, unless we suppose that all these excavations served as retreats to the idolaters. All that you are told about them is, that this prodigious work was made at immense expence by Alexander the Great, who was of that religion.

Near the village of Canarin, which gives name to the pagoda, is a rock one hundred paces in circumference, whose surface is full of grottoes and cisterns, which may formerly have served



for dwellings, the antient Gentoos preferring this method of making their houses in rocks to other materials.

The island of Salzette in which this pagoda is situated is seven miles in circuit, twenty long and fifteen broad. As it is very low, they have availed themselves of the sea to make a number of canals in it: it is not however destitute of mountains covered with trees. The soil is very fruitful, and produces abundance of sugar canes, rice and fruits. There are several villages inhabited by poor Gentoos, Moors, and Christians, whose houses are made of a sort of hurdles covered with mud and straw, or palm leaves. The men and women go naked, except what decency requires to be concealed, and the stomach; and wear bracelets of silver and glass on their arms, and great silver rings on their legs. They live in a state of continual oppression, holding their lands by paying a proportion of the produce in rice or *vate* (paddy), which last is the rice in the husk. Besides these villages, there are in this island several forts, as Bandora, Versava, and Tana, besides the town and fortress of Bombaim."

Voyage du tour du monde de Gemelli Careri, translated into French by M. L. N. Par. 1727, tom. III. p. 51—75.

The temple in the island of *Canerein* or *Canara* described by Fryer (p. 72, 73.) very much resembles that of Elephanta. It had a portico sided by two monstrous giants, and having a great and two little gates; the arched roof supported by thirty-four pillars of the same rock, some round some square, the corners charged with elephants, horses and lions. Near the upper end which was semicircular stood a great offertory somewhat oval, the body without pillars, only a narrow piazza leaving the nave open. It might be about one hundred feet long and sixty or



more high. Beyond this by the same mole like industry was worked out a court of judicature or place of audience fifty foot square, loaded with imagery well carved according to old sculpture. Under these, handsome steps led into the royal stables, or as some thought a burying place, with religious cells for devotees, whose college the former building might have been. More aloft stood the king's palace.

Mr. Hunter, *Archaeologia* VII. p. 299, describes the caves and their carvings in this island as ruder and less elaborately furnished. May not this afford proof of greater antiquity?



## D J E G U E S E R I A N D C A N A R I.

Description of the pagoda of Djegueferi from Anquetil du Peron's account of his Travels or Preliminary Discourse to his Zend Avesta, p. CCCLXXXVIII—CCCCXIII.

" Nov. 29, 1760. I crossed the great pagoda A and the little one B at the end. Entering again by the latter, that is at the North, I drew the plan annexed. Pl. I. IV.

1. is a square gate over which are bas reliefs half effaced. One distinguishes a kind of king sitting surrounded by his court, under his throne appears a figure with six arms sitting. On the pillars at the corner of the facade which are fluted are two sphinxes.

The first divan or vestibule (2) is six canes broad by four long and two high; the middle (3) of the pagoda is five canes wide. On each side is a divan with four pillars. The figures of the left (4) are destroyed. On the right (5) in the middle niche (6) appears Gones with the elephant's head, and in the first niche (7) a woman, and above a child like an angel which seems to fly towards her. The length of the porch (8) entered by the opening is five canes \*.

Returning from North to South by an open passage where the mountain is as it were cut in two, we enter the great pagoda A. The bas relief over the door (1) is almost effaced. We

\* The plans in the plate are rather to assist the imagination the distribution is exact, but I do not warrant the dimensions. The scale applies only to the plans N° IV. V. VI. VIII. and not to the pillars, &c.



See there a man sitting with his hand on his thigh. Over this door is a low room, a kind of first story. The stair case leading to it is destroyed, and only the pillar left. (2) The pillars of the gate are square; their capitals may be seen plate I. IV. C.

Next follows a vestibule (3) five canes long by three wide. On each side are two divans (4) two canes and a half deep, five wide, and three high, with figures, in each six pillars whose pedestal a cane and a half long is square. See the upper part plate I. IV. D.

In front at the door of the middlemost excavation stand two gigantic figures, (5) one at each door holding in their hands a staff, and wearing the cordar of Brama: each giant has a child at his left hand. Over the door is a beautiful bas relief tolerably well preserved, representing a man three feet high sitting, having on his head a cap of the skin of some beast, whose ears stand up, and the top in form of a perruque with curls or scales falling down behind. At the side of this man appear two old men extending their hands towards him, like ministers in the presence of their king or persons praying. The king and his ministers are inclosed in a kind of arcade adorned with flowers, on each side of which are figures of men and women with their breasts bare, and two feet high.

The middle excavation is fifteen canes wide and ten long, has six square pillars forming four galleries, (6) each two canes wide. In the middle is the sanctuary (7) without figures. At the four gates which front the four cardinal points the lower figures are destroyed. In the middle of the sanctuary is a square altar (8) a cane in height, and three quarters of a cane square. On it is the female lingam plate I. IV. E.

To the left of the middle excavation in the corner is another portico or hall (9) two canes wide, at the end of which is a chamber.



chamber or cistern. To the East is a little room (11) wherein is a lingam overagainst an ox (12).

On the same side (13) another excavation has been begun, and preceded by a kind of court, (14) where the top of the mountain is open.

The last vestibule (15) of the pagoda A, or the first as you enter from the South is two canes long by six wide. Over the gate are bas reliefs almost effaced, representing divans or chambers: at top to the left the figure of a man sitting, and at the gate two gigantic figures almost destroyed. To the right and left of this piece are two divans (17) a cane and a half long by two wide; the figures are defaced. At the entrance on the right is a little cistern (19).

These pagodas offer no inscriptions. They are hollowed in a mountain of no great height, and open at top in several places. You descend into the larger one by several steps (18).

Passing into the pagoda (A) I perceived in a corner a little stone statue about a foot long, very clumsy, representing an ox lying down with a bell about its neck, and greasy with the oil of the sacrifices. I proposed to my servant, who was a Parfè, to take it away, but he refused. One of my Peons, a good Musulman, and less scrupulous, took it away, and put it into my palankeen. We imagined that nobody had seen us, but in quitting the pagoda several bramins followed me and spoke to my people, and as they saw nothing in my palankeen that could authorize their suspicions, they dared not re-demand this object of their worship. I returned quietly to Poniser happy in the opportunity of carrying to Europe a deity taken out of one of the most celebrated Indian pagodas. I afterwards made a present of it to count Caylus. In this manner does curiosity find a colour for crimes \*.

\* See before, p. 27. n.



Before I went to Keneri I visited the pagoda of MONPESER which forms a great excavation, the plan of which may be seen in plate I. V. (1) is a stone fit to receive an inscription which probably it once had. It is on the outside to the left over a little cistern as in the pagodas of Keneri near the window (2). The Portuguese have cut on it a cross in relief. The hall (3) is seven canes deep and twelve wide. At the further end are three rooms which perhaps were originally divans. To the right and left of these rooms are the cavities \*, (6) into which you enter by holes (7). The Portuguese who keep school in the pagoda have stopt up the door of the cavern on the right. It is now open, but one cannot enter it without light. I gave two torches to my Peons for fear of meeting with some tiger asleep in these caverns. These animals come hither frequently especially in winter, and it was reported that they had lately devoured some oxen and a child. I approached the door, my Peons holding each a drawn sabre, as I did one on my right hand, and in my left a double barreled pistol, having first discharged one to bring out the wild beasts. At the sound redoubled by the echo my Peons threw down their torches, the rest of my people who kept at a distance ran away, and I was left alone in the dark at the entrance of the cave. Nothing however came out. My Peons took courage, rekindled their torches, and I saw only a large damp cavern. The Christians of the country, who are as credulous and fond of wonderful stories as the Hindoos, pretend that a Franciscan walked about this place for seven days together, and met with a well into which he let down his Caffre by a rope: but the man not coming up again, the Franciscan retreated with precipitation out of the cavern.

In the corner room (7) on the wall above is a groupe of children, and below six figures.

\* *Caveaux.*

G

On



On the left hand of the hall (3) is an altar (9) set up by the Portuguese. At the side of it (10) a gigantic figure two canes high, the right hand on the breast, and the head covered with a cap turned up in front like those of grenadiers, as well as the ears, which have scales. At bottom on the right appear two women naked and standing, and on the left three other human figures standing, and over them a number of little men standing and others on horseback.

The hall (3) has six pillars in its breadth, two divans (4. 5) with two pillars to each, and two other pillars before the door of the sanctuary or innermost room, (11) in which is a hole in the ground (12). The figures of the divan (5) have been plaistered over by the Portuguese, who have also spoiled the pillars to make a church of this place.

Out of the hall to the left is a little room (13) with two pillars, before which is a round hole (14) dug in the earth a cane long by half a cane wide. This is the mouth of a subterraneous cistern, which they say goes to the mountain of Keneri, which is about three coffes distant. When the waters are low one sees there a row of pillars near ten canes in length, left to prevent the earth from falling in.

Over the pagoda are ruins of a convent of Franciscans. To the left without (15) is an excavation seven canes wide and three deep with three square pillars. It communicates with the little room (13) by the hole (16) which is the remains of a low door almost stopt up. This place is called the *Stables*. In plate I. N° V. B. may be seen the form of the capital of Monpefer.

The Bramins pretend that it is written in their annals, that the excavations of Djegueferi and Monpefer as well as those of Keneri are the works of Alexander the Great, but they do not produce their annals, and they are absurd enough to ascribe to  
this



this prince or to the Dews whatever seems to them to surpass the usual strength of men.

The church of the Christians of Monpefer is to the left of the pagoda. In it is a tomb with a Portuguese inscription of 1750. The Marattas after ruining this building carried off the timber to Tanin. At some distance from the church is a kind of cavern or cistern, whose water they pretend makes all the whites who drink it black. There was no water in it at this time.

Half way to Keneri is the well of Samatang dug in the rock by the Bramins of the pagodas for the relief of pilgrims. Some Indians pretend it has a communication with that of Monpefer. The mountain or rather mountains in which the pagodas of Kenin are hollowed are three single mountains of stone united from the bottom to about two-thirds of their height, of which two (A B) are separated by a very precipitous steep hollow which confined on the W. by the two respective parts of the mountain opens from S. W. to N. E. and is terminated from E. to N. N. E. by the third mountain C, which unites the other two, forming at bottom a kind of centre. The last mountain seemed to be hewn to a point, and is hollowed underneath: the two first are sloped. You go from one to the other through briars and brush-wood, over gullies of water and fragments of rocks. At three quarters of the hollow are ruins of two bridges D formed of several long stones placed on others set level \*. These bridges formed the communication of the two mountains with the pagodas, but have been destroyed by the Portuguese. Beyond is a pool of standing water (E) extending under the lower mountain (C). At the mountain B is only a row of excavations. The mountain A, which is overagainst it, presents four ranged in an amphitheatre.

\* *Du champ.*



The entrance to most of these pagodas was full of grass and high reeds produced by the rains, and which I was obliged to burn down to open a passage into the most distant caverns. Sometimes I was forced to be let down with cords into hollows which had no stairs, at other times to mount on the shoulders of my Peons over pieces of ruined walls, and leap from stone to stone in the heat of the sun over slippery rocks; while my people did not chuse to follow me.

These kind of monuments deserve the attention of the English, who being within reach of them might send an able draughtsman to take the plans and draw all the figures, such a work accompanied with explanations by well-informed Bramins would certainly be well received in Europe. For myself travelling in time of war at a distance from the French settlements, and limited in time and expence, I could only repeat at Keneri what I had done at Iloura. My principal attention was directed to the inscriptions, which are in number twenty-five, all cut into the stone. The size of the letters is not always the same. In general they are about two inches long. Twenty-two of them are in the characters exhibited plate I. N° VII. There is one in modern Sanscrit and two in Mongolen characters. (See Bayer Elem. Litter. Mungal. in Comment. Petropolit. III. p. 389. IV. 289.) Many were almost effaced, the rest on the point of being so. Considering myself as it were sent to save from total destruction the precious monuments which might give us the antient Tamoul or the antient Sanscrit, and some interesting traits in the antient history of India, I endeavoured to copy them with the greatest exactness, marking carefully the hiatus, and keeping the number and proportion of the length of the lines. After this scrupulous exactness I revisited the pagoda a second time to verify the inscriptions. My intention was to have given them all in this account, but not to mention



tion the expence, the time requisite for engraving them would have delayed the publication of the Zend Avesta. I therefore content myself with giving one here with six lines taken from two others. This forms thirteen lines, which include near the greatest number of characters in which these inscriptions are written. The rest I shall give in another work with a Hebrew translation of the privileges granted to the Jews in Cochin.

I have marked my progress in the plate for the benefit of future travellers, that they may the more easily follow me and correct me.

Knowing that the excavations on the mountain B were the fewest I chose to begin with them first.

1. Great excavation nine canes long and six wide, consisting of several holes of no great height.

2. Excavation with a divan or vestibule of two pillars. At the further end a room with a sanctuary in which sits a man holding his umbrella. This place is called the *shop*, and this man the *banian*.

3. Vestibule a cane deep with two windows each a cane wide, and a room three canes and a half wide by two deep, and one and a half high. At the further end in a kind of sanctuary are three men seated. He on the left is between two ministers standing and holding a whip. Under the other two appear men sitting like ministers, and directly under the middlemost are two small figures of men holding the pillar, whereon rests the seat or throne of this figure. On the right and left of the three first are others standing holding a cord in their up-lifted left hand. At the entrance of the excavation to the left is a hole in the ground at the bottom of the rock.

4. Excavation five canes by two and a half with a room round.

5. Vestibule:



5. Vestibule five canes square and two high with a room five canes square, whose wall at bottom has a small bench on the East and North sides. To the left a room two canes square with a like bench on the West. Over a hole or little cistern, which formerly doubtless held water, is an inscription well preserved on a stone three feet and a half square, cut in the rock like a stone for an inscription, and looking as if fixed in, as in all the other inscriptions. This inscription is in twelve lines, of which the first five are further asunder than the rest.

6. Excavation with steps \* four canes square.

7. Excavation seven canes wide and six deep. At the further end six rooms, each two canes square, except the third, which is three canes square, and has another two canes square. A hole without to the left on entering.

8. Vestibule five canes wide, one and a half deep, with a room five canes wide and four deep, and a bench. At the further end a niche with a man sitting holding his umbrella. Without above the water hole an inscription in eight lines, on a stone two feet high and two and a half wide, of which remains of the breadth only one foot three quarters. The three first lines and fifth very intire, the rest almost worn out.

9. Excavation of nearly the same size forming a vestibule with a room, to the right of which is another room having a door into the former. At the end of this another room four canes square. A little cistern at the entrance without.

I next reached the ruins D of one of the bridges that formerly joined the mountains. I came to the tank E and returning thence to the mountain A resumed my visit to these excavations.

Most of them have an entrance like those at Djegueseri.

\* *Degradee.*



First stage going from S. W. to N. E.

1. Vestibule six canes wide and two deep: on the right at entering a little cistern. On the left a niche with two figures as it should seem of women sitting, and a child between them standing holding his umbrella. This vestibule is accompanied with a room five canes square. At the further end a sanctuary like a divan, in the middle of which is a lingam of a particular form, plate I. VI. L. To the right of the sanctuary another room two canes square. The whole excavation is one cane and a half high.

2. Vestibule five canes wide, one and a half deep, two high with two octagon pillars. At the further end a room five canes square, and to the right of it another room three canes.

Inscription opposite the little cistern over another hole of the size of the stone of the inscription which is five feet, the top of this stone is broken. It contains five lines and a half separated by an interval of one and a half, which is followed by five other lines.

3. Excavation eight canes wide and five deep. At the entrance two rooms, one of them three canes square, the furthest one cane square; three other rooms destroyed.

Inscription of five or six lines on a stone three feet broad one and a half high. It is without over the little cistern and almost effaced, only the last letter to the right remains of four lines.

4. Vestibule eight canes wide three deep: on the left a hole without water. The vestibule is accompanied with a room six canes wide five deep, at each corner of which is a room two canes square. At the further end a divan with two pillars, whose wall facing the entrance is charged with figures. At the two extremities of this divan on each side appear on the wall facing us men standing up holding their umbrellas. This piece is accompanied with another empty room two canes square.

Continuation



Continuation of the first story a little higher going to the East.

5. Excavation four canes wide, two deep, forming two holes.

6. Excavation of one cane and a half high and square; the lingam in the middle.

7. Excavation six canes wide, five deep, a little bench on the East and West; on the left three small rooms.

8. Rooms two canes and a half square, the entrance single.

9. Excavation with steps four canes wide, one deep, with a little bench.

10. Vestibule supported by four pillars forming two arches. To the left at the end of the vestibule a cistern full of water: to the right a man sitting, at whose side are two lesser standing holding in their left hands a tree with a fruit like an apple. Facing this at the further end of the vestibule is a man sitting, and overagainst him another standing holding a shrub whose flower resembling the sunflower rises up as high as his ear. This vestibule is accompanied with a room six canes wide and five deep. On each side is another room two canes square.

At the end is a sanctuary and divan in which a man sits facing you holding his umbrella: his schoupdars stand. On the side walls are nine figures sitting, one of them accompanied by two schoupdars wearing caps of skin fashioned with scales. This figure has behind his head a round flat worked cap \* which fastens his hair, plate I. VI. R.

Second story going from E. to W. S. W.

1. A divan with two pillars four canes wide, one and a half deep. Then a room four canes square. On the left another one and a half square.

2. A divan without pillars accompanied with a room five canes square. On the left of this room two little ones two canes square, and on the right a divan. In this excavation many fi-

\* *Conde.*



gures of men sitting and standing ; among the rest a bas relief representing a man sitting with his two schoupdars. Under this man are two others holding the pillar which supports his seat, plate I. VI. P.

A great inscription at the entrance on a stone five feet wide and eight high : the top or one quarter of the stone is broken. The inscription is in eleven lines, seven in large, and four in smaller characters.

3. Single holes hollowed out : a small cistern, a room destroyed ; the whole four canes square.

4. Divan with two pillars, one destroyed four canes wide, three deep, at the two ends of which are two rooms, one on the right, the other on the left. You enter next a large room four canes square. At the further end is the sanctuary where we see facing the entrance a man sitting, and on the wall to the right two men sitting one over the other.

5. Divan six canes wide with three pillars almost destroyed whose shaft is fluted. Over the capital are four figures, and behind them a child sitting. At the two extremities of the divan are men sitting, accompanied each with two schoupdars or ministers, one holding a whip, the other a very high shrub.

Then follow two large rooms four canes square with a little one on the left hand of each. In the middle of the second room is a niche, and out of it a statue of a man or woman sitting with a cap pointed like a mitre, the legs crossed like the taylor's, and the breast ornamented with jewels. This figure is very well made.

6. Excavation like the former, only a cane less. At the further end a niche with a little figure.

7. Entrance five canes wide with a room on each side with two pillars. Next to it an apartment four canes square, in which are three divans, one in front and one on each side, with two pil-



lars two canes square. The whole excavation consists of eleven pieces.

8. Excavation with steps five canes square with two rooms. A little cistern full of water.

9. A similar excavation with steps.

Continuation of the second story a little higher going to the South.

10. A like excavation less by half a cane with steps.

11. An excavation like the preceding of two rooms with two pillars at the entrance.

12. Excavation a cane larger with two pillars.

Inscription in nine lines well preserved on a stone three feet and a half wide, two high.

13. A like excavation situate almost over that marked 8 hereafter, with a room more at entering on the right.

14. Vestibule six canes and a half wide, one and a half long, with six pillars. Further in on the right hand at entering is a man standing holding a kind of apple and a shrub whose flower rises as high as his ear, and on each side of him two women standing. In this vestibule are one hundred and fifty-seven figures, of which seventeen are large and seated. The women's caps appear as of mail with aigrettes in the middle (plate I. VI. Q.) The man's cap is also of mail, and in front of it a kind of aigrette (Ib. S.) to which is fastened his cap, which hangs thence behind, and has the ears turned up.

After the excavation is a room seven canes and a half square, round which within runs a little bench. The wall is charged with figures down to the floor. The people of the country call this excavation the *school*, on account of this quantity of figures; but it appears to be a series of princes. They are seated, and at the side of each stand two ministers or *schoupdars*, one with a whip



a whip lifted up, the other holding in his left hand a shrub like that out of the vestibule. They reckon one hundred figures on each of the three walls, making in all three hundred. I take them for twenty Indian kings with their Dorbar.

The excavation contains also four rooms, two on each side with figures.

15. A little excavation of four canes square, consisting of two rooms.

16. Excavation five canes square, comprehending three rooms with steps.

Third story ascending from S. W. to E.

1. A like excavation of three rooms.

An inscription in three lines much defaced on a stone one foot high and two and a half broad.

Continuation of the third story a little higher.

Ten similar excavations of two rooms: a cistern, dry, as are most of those in the upper pagoda. Inscription of seven lines much defaced.

3. Similar excavation of two rooms.

Inscription of seven lines on a broken stone three feet and a half wide, and three feet high.

4. Similar excavation with two pillars.

5. Similar excavation.

6. Vestibule five canes wide, one a quarter deep with six pillars. At the end of this place to the left a man sitting, and two schoupdars on each side of him. Next a room four canes square. In the innermost a man sitting.

Fourth story proceeding from the South turning to the East.

1. Similar excavation of three rooms with six pillars.

Inscription in eleven lines on a broken stone two feet and a half wide, and three high over the water hole without.

2. Excavation with steps three canes square with two pillars.



3. A little lower an excavation two canes square.

4. A similar one.

Two inscriptions, one of three lines on a stone two feet and a half, and over the hole for the water within the excavation: the other a line longer over the door on entering.

5. A little higher a like excavation consisting of a room well preserved.

6. Excavation of the same extent of two little rooms.

Inscription of two lines on the face of the wall.

7. Divan four canes wide, one deep with two pillars, accompanied with a great room. Another room to the left; at the further end a sanctuary with pillars destroyed.

I returned from thence forthwith to furnish this story which I had taken at the height of the sixth excavation of the third story.

Same story descending to the South.

8. Excavation like the preceding ascended to by three steps. At bottom at the entrance to the right are two rooms. At the further end a large square place with a little room to the left.

9. A like excavation. In the vestibule figures almost destroyed like those of N° 14. in the fourth story before described.

10. Excavation three canes square with steps.

11. Vestibule with two pillars three canes and a half wide, one and a half deep, with the same figures as before. Then a room with the same figures, one of which to the right stands between two women holding the shrub so often mentioned. To the right are other rooms with doors opening to the foregoing. In that at the further end in the middle the figures are wanting: and only the two schoupdars remain.

Two



Two inscriptions which seem fresh each of twelve perpendicular lines, not very deeply cut, and in Mongul characters on two pillars which make part of the walls: one a foot high, the other fifteen inches high, a foot broad.

12. Divan with two pillars; on the right figures destroyed, no figures on the left. Then a hall three canes square, figures as beforementioned. In the sanctuary one sitting with two schoupdars. The excavation is four canes square.

In the wall which separates the hall from the sanctuary is a hole, through which the Bramins as they pretend past the women who refused to confess the crimes laid to their charge. If guilty they stuck in the middle, and could get no further. This hole may be ten inches diameter in the whole.

13. A like excavation without figures, with a small cistern.

Inscription in nine lines much defaced over the cistern on a stone two feet and a half high, three broad.

14. Excavation three canes square with a pillar.

17. On the top of the mountain are two cisterns two canes long, one and a half wide, and half a cane deep, hollowed in the rock, which is black, and granulated.

18. Lower down is a mossy plain \* with steps, where the bramins took the air.

I went down thence to the first story of the excavations, and re-ascended by the West to the place where I left my palanquin.

First story going from S. to W. N. W.

1. Excavation near ten canes high and deep, and six wide, with a story consisting of plain windows, without rooms or stair-case leading to it. Below at the two corners are holes: at the bottom three dark rooms. At the entrance of the excavation are two pillars two canes and a half high by four-fifths

\* *Pelouse.*



of a cane diameter (plate I. VI. N.) This place is called the *Prison*.

2. Excavation twelve canes long, seven wide, two high, two rooms at the further end fronting with a little bench round them. At the entrance two lingams of a new shape, (plate I. VI. L. M.) and round them the same figures are already described.

3. Great excavation ascended to by three steps. The most considerable part terminates in a dome, and is nineteen canes long by seven wide and eight high. The Portuguese Jesuits have converted it into a church, and it bears that name. (Plan plate I. VI. F.) There are fourteen pillars (1) in the length separated from the wall by the passage (2). At the further end is the lingam (3) without the capital of that, plate I. VI. M. On the capitals of the two first pillars at the entrance are four elephants with their *cornars* placed, one by the side \* of the other, and forming each a part, or for one front two little elephants which salute with their trunks the lingam placed in the middle of them. Six pillars of this shape (Ib. I.) on each side: the rest united: the shafts hexagon.

The portico may be two canes and a half deep. At the two extremities (4) are two figures four canes high, representing two men holding the umbrella in their left hands. Over these figures is a cornice † adorned with flowers, and men shaped like angels. The pillars of these cornices are fluted at the sides, and near the cornice are figures like those before described. In front (5) are eight large figures, four of men and four of women two and two on each side, their caps as before described.

The entrance of this excavation is open, and there are two pillars six canes high. On the right hand one is a mill-wheel ‡ reverse, which the country people call a family pounding rice.

\* *A la file.*

† *Ceintre.*

‡ *Roue a moudre.*



On the left (7) is a room, having on the wall men fitting and standing as before.

This first part of the excavation communicates with the portico by the windows (9).

Two inscriptions on the pillars (8) plate I. VI. G. H. the first G. of twenty-three lines, the second H. of eleven. These pillars are broken and no more remains than what appears in the plate. The upper part of that to the left (H) is wanting. The stone of the inscription is one cane high by three quarters wide.

4. A small room in which is the lingam, plate I. VI. G. H. VII. 1. 2. with the usual figures before described. On the left appear schoupdars.

5. Ascending higher you meet with an excavation of a cane square, wherein are two figures holding fire: the fire is broken. In front is a great cistern with two openings.

Inscription in two long lines on a broken stone over the two holes of the cistern.

6. As you descend is an excavation five canes wide, two and a half deep, consisting of two rooms.

Inscription of seven lines which seems cut as it were on two separate plates over a cistern, with two openings on the left at entering.

7. Excavation of five openings or windows with three rooms, in the whole five canes wide by three and a half deep.

Traces of an inscription in two lines on the four openings of the cistern.

8. Great excavation which opens to the rooms at the lower end, and on the left is fifteen canes wide and six long. This place is called the *Stables*. See the plan plate IV. VI. T. The fourth of the six rooms at the further end is the sanctuary (1), at the further



further end of which is a man sitting with two schoupdars, and on each side other figures like those before described.

In the middle hall on the left (5) are the doors of four rooms, (3) on the right a divan with four pillars: (4) the middle of the excavation has five pillars fronting. The entrance is a gallery supported in front by eight pillars, which being united by *massifs* leave but three openings. To the left of this gallery is a little room, (6) wherein are three men sitting, surrounded by their schoupdars as before.

Great inscription in eighteen lines in the characters of N° VII. plate IV. but smaller, to the left without over the cistern (7) on a stone one cane and a quarter wide, and one cane high.

On the frontoon without is another inscription in six lines in modern Sanscrit characters, continued the whole length of the excavation.

I met with no bramins who could read the twenty-two inscriptions at Keneri, in the characters of that plate IV. N° VII. nor the inscription in Mongol characters. As to that just mentioned being in the old Sanscrit it was impossible for me to get a translation of it.

I close this description with the account of a voyage, which several members of the council at Bombay made to Keneri, some time after one given me by one of the party: it may serve to shew how different travellers view the same objects.

“ Sunday, December 28, 1760; at day-break this morning we set out for the caves, and after travelling about two miles were obliged to dismount, on account of the badness of the road. We partly walked, and partly clambered four miles, and then came to the entrance of an arched cave fifty feet high, ornamented with thirty-two pillars, each twenty-seven feet high eight and three quarters round from the middle to the base: from the top to the middle they were cut into octogons. The  
length



length of this cave was eighty-four feet and twenty-one wide from pillar to pillar. At the upper end is a very large pillar, round at top, fifty feet in circumference at the base. By the flowers &c. strewed round this pillar, the Marattas pay their adorations here. You enter this cave by a portico thirty-six feet long and fifteen wide, at each end of which are two figures twenty feet high, having over their left shoulder a robe which reaches to their ancles; otherwise they are naked. Round this portico are several small figures, representing as is supposed their idols of worship. We left this cave, and after passing several others cut into small square rooms, and climbing over very difficult parts of the rock, entered a kind of veranda seventy-five feet long and twelve wide supported by nine pillars. At one end is a small pagoda, then you enter a hall sixty-three feet by twenty-five and a half and nine feet high. Within this are ten small apartments, seemingly designed for lodging rooms; these are neatly cut out eleven feet by six. In the veranda before this hall, among many others the following names remain perfect: W. Aislabe, E. Baker 1708, John Hanmer 1697, and J. Courtney. There is also another, but the surname is mouldered away. Here most of our companions left their names for posterity to wonder at. About every cave are great numbers of small tanks, neatly cut out of the rock; their mouths two feet and a half square, of different depths; but their sides we could not reach. These tanks were all full of excellent water. The whole mountain which appears to be the highest upon Salfet, is one massy rock. The caves about it we are told are so numerous as not to be seen in three days, and are not only cut out of the solid rock on every side but sometimes one above another four stories. How far they penetrate into the mountain we could not know, being unprovided with lights. In places difficult to pass steps were originally cut in the rock, but time and the rains

I

have



have worn many of them away, so that we often found great difficulty in clambering from cave to cave. From the top of this mountain a prospect opens itself almost beyond description, and scarce to be beheld without trembling and dread. A regular valley appears of a most amazing extent entirely covered with verdure. To the very bottom in an opening on one side of this valley a river winds and loses itself among the mountains. Beyond this river is a plain, and this plain is bounded by the sea. Mountains and huge rocks fill up the other parts of the prospect: and immediately under the eye are dreadful precipices and steep descents to the bottom of the valley.

We found the land wind here excessively cold and strong, which added not a little to the difficulty of getting along in many places, and made us glad of a firm footing upon the top of the mountain. It is impossible from the accounts of the country people to form any judgement of the time when these surprising works were cut out, or of their use. BalajEEPunt, the present governor of Salfet, told us they were the work of some of the petty deities five hundred years ago. Others give still more ridiculous accounts. It is most probable by their number and security that they were the strong hold of some very ancient nation; and I have lately been informed there is still in being a very old book written by a Jesuit and printed in Portugal, which in a History of the East-Indies gives an account of these caves, that they were the work of a Gentoo king, some thousand years ago, to secure his only son from the attempts of another nation to gain him over to their religion. But be they what they will they must have been the work of many years and many hands, and deserve in my opinion to be ranked among the wonders of the world. The short time we were at these caves would not permit my taking off two long inscriptions,  
apparently



apparently very ancient, which might probably give some light into their history, I could only take the following, though fear they are of a more modern date. Here follow two inscriptions, which I believe form but one \*.

It is to be observed that the Elephanta and the caves of Kenerree were the work of the same hands; and this appears by two pillars which support the entrance of one nest corresponding exactly with those which support the Elephanta. The Marattas make an annual pilgrimage to these caves, and hold them in great veneration."

The differences between the copy of the inscription plate I. VII. 4. which the English account gives, and mine, will appear very inconsiderable to those who know how easy it is in copying characters to join strokes that should be separated, and vice versa.

In the first part, which the English traveller takes for a complete inscription, the bottom of the first character of the first line differs a little in all the places where it occurs; the fifth character of the second line in my copy is wanting in the English copy; and the fifth of the third differs. In the second part the eighth character of the third line is wanting in my copy; the third of the fourth line differs a little: so does the fifth; and the sixth is wanting. The apprehension of the English traveller on the inscription which he gives is ill founded, since he does not understand it, and it is written in the same characters as the two large ones, which he could not copy. His reason for ascribing the works at Elephanta and Keneri to the same hands is very weak. Inscriptions correspond every day without coming from the same artist.

\* See plate I. VII. 4.



Description of the pagodas of ILOURA by M. Anquetil du Perron. Zend Avesta. Disc. Prelim. CCXXXIII—CCL.

April 16, 1758.

ILOURA is nine cosses from Aurengabad. The mountain forms a kind of horseshoe hollowed almost to a point, whose centre is almost to the West. At the bottom at some distance is the Aldee, which owes its rise to the resort of pilgrims, priests, and travellers. The pagodas are hollowed in the rock with a hammer and chisel into a number of lodgements, palaces, or temples of one or two stories. Viewed from the foot of the mountain they appear all to advance in different rows or stories nearly equal, with a gentle inclination arising from the situation of the mountain, so that they are not exactly placed in an amphitheatre.

As I knew these pagodas had been but superficially described by Thevenot (*Voy. des Indes*, p. 220—223,) I was desirous of examining them minutely, and measuring their dimensions as far as my time allowed.

The first place that presented itself was nearly in the centre of the horse-shoe: a great excavation twenty-one canes (each cane near four royal feet) long by nine wide, adorned with thirty pillars six canes and a half high and near two-thirds of a cane in diameter. The top of the most considerable part of this excavation presents a ribbed vault like a ship's hull reversed. This part has before it a portico one cane and a half wide by nine long. At the further end of the excavation is the tomb of Vischnou, whose top is a dome, and forms a kind of sanctuary.  
The



The deity is seated, painted red, and of gigantic shape, having two *schoupdars* or guards at his side. There is a passage between the sanctuary and the rest of the temple. At the height of three canes and a half of the wall in the same temple a kind of gallery runs round containing a bust of Vischnou in bas relief, the figures nearly in the style of those round the choir of Notre Dame at Paris. The door of this excavation is to the S. W. over it a window, and as in a second story two holes in the facade. This pagoda is accompanied with eight rooms each about two cubes square, whose walls are charged with figures representing Vischnou and his wives.

The pagodas to the right are fewer, more ordinary, and in worse condition. The Bramins refused to accompany me hither on account as they said of the sacredness of the place. These are the pagodas of *Schambar cordonnier* to Vischnou.

The first temple includes two rows of pillars preceded by a great vestibule six canes square, whose pillars are half a cane diameter. The sanctuary four canes long contains the tomb of *Kabar* or Schambar, which is hollow and three canes diameter. At the end is a room six canes long and one and a half wide, supported by two pillars. On the walls in bas relief are passages of the history of Schambar and his two wives. On both sides the sanctuary door are two *naukers* or servants. On the right hand of this excavation is a room two canes square communicating with it, supported formerly by four pillars, three of which are down, and surrounded by eleven rooms, each one cane and a half square. In this place the cordonniers assemble.

As you ascend still to the right to the third story of the excavations, you meet with a temple of Schambar, having ten pillars in length and four in width: those in front and two in length to the left are down. This excavation is twenty-one canes long, eleven wide, and two and a half high. To the right  
and



and left are a kind of ailes supported by two pillars, and comprehending five rooms, each four canes square. At the end of the excavation is a room of the size of the pagoda, with the niche of Schambar: on each side are four rooms, two at the entrance and two at the end.

Ascending still to the left you come to another temple of Schambar, which has a vestibule, a kind of porch, and a sanctuary. In it are three figures, and many small ones. The portico is supported by four pillars. To the right of this piece are three rooms; to the left another vestibule five canes square and high, in which are six rooms, each two canes square, three to the East, three to the North.

Turning to the left of this temple one meets with a little pagoda of Schambar with the same figures, three canes deep and four wide, with a room two canes and a quarter high.

To return to the other temple you proceed by a passage hollowed in the rock, four canes long, one wide, and one and a half high.

To the right of the great colonnade below, that is in the first story of the pagodas of the mountain almost below the great temple first described, is a ruined pagoda of which remains only one pillar and the figure of Schambar: the excavation is six canes wide, and four deep, and consists of three rooms, each two canes wide. Over it are two holes without a passage leading to them.

Further still to the right is a little pagoda two canes wide, one and a half deep, and one and a quarter high, whose walls within are covered with figures relating to the history of Schambar.

After this pagoda you come to a small low pagoda whose middle is supported by four pillars placed in a square. On each  
side



side are five rooms each two canes square. The sanctuary of Schambar is two canes and a quarter high and eight square.

This pagoda is accompanied with another excavation nine canes square and three and a quarter high, supported by four pillars placed in square: to the right and left are lower ranges \* also adorned with four pillars. Here is a figure of Schambar. At the end of the excavation is his sanctuary, to the right and left of which is a room with a vestibule, each door two canes square. The form of the pillars in this excavation see plate I. No 1.

To the right of this pagoda is another excavation forming a vestibule seven canes square, and one and a half high, inclosing eight rooms each two canes square.

Returning to the left you find a large excavation twenty canes wide, called the *house of Vischnou*. On a level with the present excavation is a dry cistern, into which you descend by five steps. At the end of the round gallery or interval between two rows of pillars which divide the pagoda in half, appears on the wall on one side *Soudam*, *nauker* or domestic of Vischnou surrounded with *schoupdars*, and on the other Gori, who prepares the milk of Vischnou with his wives and *schoupdars*. On the side of Gori is a room, then *Balab Rajah*, *schaker* or servant of Vischnou with his wives and *schoupdars*. Farther off is a court seven canes deep with a light pierced in the rock. At the end of the fifth gallery is *Oudo*, *nauker* of Vischnou surrounded with *schoupdars*. The excavation of the pagoda is seven canes deep. The ground floor seems placed on a solid ground two canes thick, and is separated from the first stage by another ground one cane and a half thick.

The first story is two canes and a half high, and has five rows of pillars. In the first, third, and fourth rows the pil-

\* *Bas-cotes*.



lars are insulated : in the second and fifth the space between is filled with blocks \*. There are seven pillars in length, and only two deep. The excavation in the centre is eleven canes deep. At the further end to the left is the sanctuary of Vischnou, and in the middle a second figure of this god accompanied with two schoupdars. At each end of the first gallery is a room one cane and a half square.

Following the direction of the mountain to the left you come to the house of *Ramdji* of two stories. (Thevenot, p. 223.) The ground floor is separated from the first floor by a floor one cane and a half thick. You ascend over the door of the pagoda by a little narrow staircase cut in the rock to the left, and find over this door two little rooms, one on each side. The facade of the excavation is nineteen canes wide, and presents on the ground floor eight pillars which are square and uniform, except the two middlemost, which at half their height are wrought with a kind of basket-work. On the right is a room three canes deep, four wide, and two pillars. This is the *Kabon* or tomb of *Bandari Peça reknevala Ramdji*, or the keeper of the *peças* or treasure of *Ramdji*. In the court, which is inclosed nine canes deep and nineteen wide, on the left is a square vestibule two canes by three with a cistern. At the end of the first gallery on the right is *Louteratchari*, on the left *Bararpata*, both *nakers* of *Schischenag* a relation of *Ramdji*. At the bottom of the excavation is *Schischenag* with his wife and schoupdars. The excavation is eleven canes deep, and presents three galleries with detacht pillars, and three whose pillars are united by solid blocks with schoupdars on each side.

On the first story at the end of the first gallery on the right is *Djom*. At the further end in the sanctuary is *Latchimanas*,

\* *Maffifs.*



brother of Rama, of gigantic proportion ; his wife of the same size is on the left side of the door. Round them appear schoupdars with the cord of Brama, the lingam in front perpendicular to the line of the eyes (plate I. N<sup>o</sup> I. 2.) and caps shaped like mitres and as high as the face. This excavation presents five colonnades of eight pillars each. In the second are two blocks between the pillars. There are six rooms on each side. The pillars of the sanctuary and the little vestibule which accompanies it are square.

The pillars of the second story are distant from each other one cane and three-fourths in the length of the excavation. At the end of the first gallery on the right is *Sadeo* : at the end of the second on the right is *Kounbi*, on the left *Lokoulbina*. At the end of the third gallery on the right is *Buria*, on the left *Mardjouna*. At the end of the fourth on the right *Lokoul*, on the left *Sadeo*, brother to him in the first gallery. Then follows a hall three canes deep supported by two pillars ; on the wall round appear the wives of Rama. Before the two pillars are the naukers of Rama seated. At the end of the hall to the right is *Darmeradi*, and on the left *Soudam*. At the bottom of this story is the sanctuary of Rama.

This place is four canes square and three high. The statue of the deity is a few paces from the bottom of the sanctuary, on a pedestal two feet and a half high. It is two canes and a half or ten feet high : the thighs one foot and a half thick. The first wife of Kama is at the side of the door : on the right are the shoupdars, on the left *Nila Schoupdar anoumal*, whose hand sounds when struck, because it is empty, or according to the bramins because he gave money to Rama. At the side of Nila is *Papi*, whose hand does not sound, because it is solid, or according to the bramins because he refused Rama money.

K

Following



Following the mountain to the left one meets with an excavation six canes deep, nine and a half wide, two and a half high.

Farther on is a great pagoda of *Raona*, god of the lingam. This excavation is twelve canes deep, ten wide, and three high, with five rows of pillars all through: three of these pillars are broken. At the further end the sanctuary of *Raona*, whose figure has been burnt and destroyed by *Ramdji*. At the end of the second gallery on the left is *Latschimi*: two elephants pour water on his head with their trunks, and near them are two domestics bearing a gurgler\*. At the end of the third gallery on the right is *Baero*, a relation of *Rama*, girt with an adder: on the left *Baraotor*, nauker of *Rama*, with a boar's head. At the end of the fourth gallery on the right is *Raona*, who has ten heads and ten arms: over him are his brahmins: on the left is *Askarnè*, nauker of *Raona*. At the end of the fifth gallery on the right is *Kombe Kerenè*, brother of *Raona*: on the left *Barwaadam*. Round the sanctuary are *Dannobé* slain by *Raona*, and *Gones* with an elephant's head.

Next to this excavation is a great temple of *Maba Deo*, or the Great God, the parent God, the Lingam.

In the middle of the court is a temple six canes square, to which leads a flight of stairs. The walls are covered with figures in relief. On the left you ascend to a little excavation six canes long, three broad, one and three quarters high, forming two rooms, with another of like dimensions.

In the great temple on the ground floor are two colonnades, each of six pillars, three quarters of a cane diameter, with four rooms, each two canes square, the top of the vestibule supported by four pillars.

\* Gargoulette.



The first story is sixteen canes wide, and eight pillars in depth. At the further end is the Lingam in a sanctuary with a vestibule, having six pillars in front. On the left in this vestibule is *Gones*, and on the right *Suami Kartik*, Maha Deo's *Betha* or deputy. On the right of the porch is *Bala Rajah* with four arms inclosed in a *Kambom*, a round or kind of escutcheon five or six fingers thick. Fronting him is *Souranaram* or the furna-ker of Maha Deo with eight arms: on the left of the same porch is Maha Deo in human form, his foot on a robber who had bound his domestic who is under his leg: at his side are *Narana* and *Latschimi*. On the solid work which divides the ground floor from the first story is on the right the porter *Latpat*, on the left the porter *Bendoudás*. At the end of the first gallery on the right is *Narcheotar* with eight arms, and a tiger's head and *Parclad*: the first *Gourou*, director or doctor; the second *Djelaoufska*, incense-burner or lamp-lighter. On the left of this gallery is *Virbodré*, another deputy of Maha Deo, who strikes *Dietasfourdeith*, who himself had struck Maha Deo behind. At the end of the second gallery on the right is *Braspari* with eight arms, and seeming to go to the army: on the left *Gopaldás* with eight arms. At the end of the third gallery on the right is *Baraotar* with six arms and a boar's head; on the left a lingam stone. At the end of the fourth gallery on the right is a pedestal of a lingam: on the left Maha Deo with his wife. At the end of the fifth gallery is *Keischt nedi* with four arms lying on *Garoni*: on the left *Brahma* and his wife *Saetri*. At the end of the sixth gallery on the right is *Ramsedi* with four arms lying down; on the left Maha Deo, his wife *Parbati*, and over them *Raona*. At the end of the seventh gallery on the right is *Gaordendari* with six arms driving a herd of oxen.



After this excavation is the beautiful pagoda named *Kelaa*, or the fortress, whose plan if we believe the bramins is the same with that of Doltabad. The first door of the excavation is nine canes deep of one story, with two bulwarks \* embattled. On the walls are schoupdars and horsemen. At the entrance is Latschimi, on each side two elephants pouring water on his head with their trunks, and schoupdars on the right and left.

Then follows a square temple of one story, joined by a kind of gallery to a little temple, which is what is properly called the *Kelaa*. Turning to the left we find the schoupdar *Kaneia*, and a number of women who seem assembled to see him. Behind under the gallery beforementioned is *Gatourdije* three canes and a half high with ten arms, and carrying the *Kelaa*. On the right hand of this colossus appears Narchiotar with the tiger's head devouring a man. On the right and left in the court are two very high pillars, each supporting a lamp in honour of Maha Deo. On the side of each pillar is an elephant of the natural size, detached from the temple, and fastened to the rock only by the feet.

Round these temples ranges a gallery which begins at the door of the first. Under this gallery round the *Kelaa* is in relief on the walls Rajar Bordi: above, Raona, Parbati, in miniature, and on the left the army of the god *Pando*, in which may be seen horsemen, elephants, palankeens, tigers, &c. These figures are well formed, and reach quite behind the *Kalaa*. Turning thence to the right one sees on the wall in bas relief Maha Deo and Parbati who seem asleep: then the army of Kaïron. Over the *Kelaa* rise several domes, which cover all the takias of Maha Deo: three behind, two on each side of one in the middle higher than the rest. Under one of these domes on the right is *Manourè*: the middlemost dome of those behind is

\* *Maffis*.



the apartment of Maha Deo's women, and the great dome the sanctuary of this deity.

On the level with the square temple on the left is the pagoda of *Parlanka*. At the further end of this pagoda in the middle are Brahma, Vischnou, and a buffalo: on the right the servants of Brahma, then Vischnou swallowing a woman, Latschimi, and on the right side a tahiaur of Raona: then Raona over Maha Deo, Parbati and Kalberom, Cotoüal of Kashmire. On the left still at the south end is an ox on a pedestal, then Tirmolnara, Gonès, and Bankodbeari with a tiger's head. At the entrance of the same ground floor on the right is a room where the wives of Rama are represented in small; at bottom appears Latschimi: on this side of this room is a little excavation six canes wide and two deep. The excavation of the pagoda of Parlanka is eleven canes square, two and three quarters high. It has five pillars forming a square.

On the first story to the left one sees at entering *Latchiminar* or *Latchimana* and *Ganga*, and on the right Narchiotar in a kambour: the ceiling represents Latchmira or the sun looking all round\*. At the further end is the sanctuary of Maha Deo; his wives appear at the door: on the right is Latchiminar, on the left an ox. The excavation is supported by six pillars forming a square, and is nine canes square. These pillars are carved; the *argamasse* of the walls is painted, and as it were gilded; the *lambris* begins to peel off.

All these excavations, which one might take for real buildings, and which suppose incredible labour, are in the middle of a

\* Quære, If like that figure of the universal deity surrounded by the signs of the Zodiac in a pagoda or choultry at Verdapettah in the Madura country, delineated by John Call, Esq. in a journey from Madurah to Twinvelly near Cape Comorin, and inserted in Phil. Trans. vol. LXII. p. 353. of which he found but one other specimen equally complete on the ceiling of a temple in the middle of a tank before the pagoda of Teppecolum near Madurah.



kind of court surrounded on one side by a gallery, and the wall of the other side covered with bas reliefs. To begin with that nearest the door of the inclosure on the left, and continuing to the right, one sees Maha Deo, and over this deity Raona and nine of his heads round the lingam. The second bas relief exhibits Maha Deo, Parbati, and under them the bramins of Raona; the third Maha Deo, Parbati, Pendi or Pando, and below an ox: the fourth the same figures: the fifth a bramin: the sixth Maha Deo and Parbati: the seventh Bauguir: the eighth Maha Deo and Parbati: the ninth the same figure with an ox: the tenth the same: the eleventh Rajah Bal: the twelfth Maha Deo, Parbati, and the robber: the thirteenth Ram and his wife Gangani: the fourteenth Schiddadji and his wife: the fifteenth Djakodji and his wife: the sixteenth Maha Deo, Parbati, and an ox: the seventeenth Seadji: the eighteenth Narchiotar in a kambar: the nineteenth Toulladji: the twentieth Maukoudji: the twenty-first Satvadji: the twenty-second Latchimana: the twenty-third Dondi: the twenty-fourth Mallari: the twenty-fifth Bonhi: the twenty-sixth Tchemenandji: the twenty-seventh Makoundji: the twenty-eighth Moradji: the twenty-ninth Nembadji with four arms: the thirtieth Dondi and his wife with four arms: the thirty-first Schamdji, a robber with four arms: and on his left his wife: the thirty-second Amandji, Bibi a woman: the thirty-third Gonpala: the thirty-fourth Manoukou with four arms fastened to a pillar: the thirty-fifth Anandji with a tyger's face devouring Kepaldji and having his entrails torn out: the thirty-sixth Ramsedi lying down: the thirty-seventh Guirigoorden with four arms: the thirty-eighth Bafek Rajah with six arms: the thirty-ninth Knesnedji or Keefcht nedji with four arms lying on Garour: the fortieth Vischnou swallowing a woman: the forty-first Tcheudoupala with four arms walking on Matchelè: the forty-second

Goindras



Goindras with four arms resting on a kind of throne: the forty-third Anapourna, Bibi.

Next is an excavation nine canes long by four wide, supported by four pillars; then another eight canes long by four wide, the walls covered with women in bas relief; at the bottom on the side a third with two pillars six canes wide and three deep and two and a half high, beyond which is a lingam in an excavation with two pillars a cane long by one and a half deep.

The circuit of the two middle temples is sixty-four canes. The total depth of the excavation thirty-eight canes, the breadth twenty-one. The figures in the gallery which surrounds the court are near fourteen canes, the rest of the gallery twenty-four. The rock is hollowed into a point about one hundred and fifty feet high.

I went afterwards two gun-shots thence to the W. N. W. to see the pagoda *Rajah Indre*, which has a story separated from the groundfloor by a solid. Before the door to the right is the sanctuary of *Soukedegoli*, in which appear to the right *Beani* or *Bawani*, *Dearam* and his wife: overagainst them *Mearam*, and on one side *Latchimi*. This excavation is three canes deep, four wide, one and a half high, and supported by four pillars. You enter next into a great enclosure including many excavations. Overagainst the door, on which is a kind of tomb, rises a square temple with pillars. In the middle of the temple is a block on the four sides of which *Vishnou* appears in bas relief. The bramins pretend that the top of this temple is terminated like *Dolatabad*, and they call it *Tchota* or the little *Dolatabad*. To the left of this pagoda is the house of *Tchaleram*, in which on the side of the sanctuary appears *Koschalram* on an elephant: in the middle is *Goffin nagardjani*, and opposite to him *Djora-orsing*. This last excavation is six canes square, and supported by four pillars.

At



At the entrance of the pagoda of Rajah Indre to the left is a great pillar as high as the temple supporting a lamp. Under this pagoda is that of Rajah Daram, which forms the ground floor of that of Rajah Indre, and is six canes wide and fourteen deep. The statue of this deity is in the sanctuary; the other figures are destroyed. Within this pagoda are four rows of pillars, and in the middle a great hall formed by eight pillars, and three canes and a half high: on the left is *Bendoudas*, then a room with *Balgopal* with his wife *Satekschitaram*; at the side of the sanctuary *Alebela* with his wives.

The first story, which is properly the pagoda of Rajah Indre, is eight canes wide, and thirteen in its greatest depth. One sees first two rows of pillars dividing the temple widthwise: then a square formed by four carved pillars flat at top. In the centre of this square is the seat of *Kischni*. Then follow three other rows of pillars terminated by the sanctuary, whose door is square and adorned with two pillars partly fluted: the argamasse still retains colour. In the sanctuary appear *Kischnigouarka*. At the end of the first gallery formed by the pillars is Rajah Indre, to whom answers his wife *Indrani*. At the end of the third gallery appears on one side *Nagarardjoun* or *Nagardanj* with his wives, at the other *Gatomourschi*: the schoupdars occupy a space of three canes. At the end of the fourth gallery on one side is *Menpond* and opposite *Tchanderna*.

To the left in the court is an excavation with a story. Below is a place filled up with earth, and on the left the pagoda of *Adenat*. This deity is in the sanctuary. On each side this place is an empty room with a low door. The schoupdars appear on the walls of the pagoda. Fronting is *Nimnat* and opposite is *Parasnal*. The excavation rests on six pillars, three deep, and two fronting. At the end of the first cross gallery is on one side

*Barwani*



*Bawani* wife of Jagrenat, and on the other the betha of Bala Rajah. At the end of the second gallery is on one side *Sodoman*, and opposite *Penda*. The excavation is seven canes deep, six wide, and two and a quarter high. On the left is a low door leading to the women's apartment, six canes square with two pillars.

In the first story are eight pillars four deep, and two in front. This is the pagoda of *Poroscheram*, betha or minister of Bawani. All round on the walls appear his schoupdars: in front is *Tentempal*, and opposite *Madangoupal*. At the end of the first cross gallery formed by the pillars is on one side Bala Rajah, and on the other a room. The excavation is sixteen canes square, and one and three quarters high.

Still further to the left in the court is the pagoda of Jagrenat separate from the foregoing place. He is in the sanctuary. At the end of the first cross gallery formed by the pillars is, on the right, Bawani wife of Jagrenat with *Soud*, *Boud*, and her domestics all round, on the left *Tcheutamen*. At the end of the second gallery one sees *Carna Rajah*, *Matchendernat* and *Goreuschna*. The excavation is seven canes deep, eleven wide, and three high: on the left is a little room and a gallery running round an empty hall. The pillars are two-thirds of a cane thick: those on the sides are single: the middle ones half fluted and carved: the argamasse of them is broken.

Returning from this last excavation to that with which I began, and where I left my people, I passed by a pagoda of Maha Deo. On the outside appeared an excavation two canes square, wherein are Pendi and Maha Deo: then on entering to the right Maha Deo and Parbati, below Raona, opposite *Virbodre*, schaker to Maha Deo. Then to the right under a kind of *bas cotè* are Maha Deo and Parbati: on the side the wife of Rajah Bal, and opposite Parbati, *Kamon karan* (*Kombè kerenè*) and his

L

wife,



wife, under whom are an ox and a prisoner. On the left under a *bas cotè* appears *Djibril* (*Gabriel*, whose name the Indians have borrowed from the Mahometans) with a club in his hand; over him four women and two of his domestics bound to a post. Overagainst *Djibril* is *Bassèmassus* beating a drum. Farther on the same side is a fine cistern dug in the rock, the water of which runs partly between the pillars. You descend into it by steps, on which are two tigers cut out of the rock, as well as two other tigers near these at the side of a door. Lower than the cistern on the side is *Schitama* wife of Ramaki. At the bottom of the excavation is the sanctuary, a large square place with four doors ascended to by four steps. The schoupdars who guard it are of colossal proportion, and accompanied with their wives who are naked. The whole excavation is ten canes wide, four high, and twenty-one long, supported by forty pillars: the greater number distributed into five rows: the last row on each hand consisting of eight pillars.

In my way I met with different excavations two, three, and four canes square. Among others on the top of the mountain a pagoda of Vischnou consisting of three empty rooms twelve canes wide and four deep. The sanctuary and vestibule together are four canes and a half wide. The figure of Vischnou is not there. At the entrance appear Baraotar with a boar's head swallowing a woman: Bawani riding on a *beus* or buffalo; Brama, Vischnou, and a buffalo. On the other side of the door are Bala Rajah (a labourer) Latchimi, *Suam Karti*, and Kombèkerenè brother of Raona, who is sleeping after having filled his belly.

On the right of this excavation is another pagoda of Maha Deo twelve canes long, three wide, and having in front six pillars three canes and a half high. A vestibule on the right and left six canes square with two pillars. The sanctuary of  
Maha



Maha Deo larger than the sanctuary of that deity in the other pagoda.

Next appears the pagoda of *Arikombar*, the potter. The sanctuary is adorned with *fchoupdars*. There is no statue of the deity, it being at the door on the right hand as you go in; for there he resides. The excavation is thirteen canes wide, and has two pillars three quarters high, six in front and ten deep. Near the sanctuary are two blocks, and some between the pillars; which makes in all ten distinct pillars.

Another excavation; the vestibule two canes square, and one and two-thirds high accompanied with a sanctuary. Round on the wall appears Maha Deo.

Higher up is the second sanctuary of Maha Deo, the vestibule six canes wide and one and a half deep.

Another pagoda of Maha Deo, the lingam in the sanctuary. On the right of the sanctuary appears Latchimana and Suam-karti: on the left Anapouma, Bawani, Sarafati, and Gones. The excavation presents ten pillars, and is ten canes deep, ten wide, and two and a half high.

Another pagoda of Maha Deo eight canes and a half deep, twelve wide, three and a quarter high. On the right at the door is the *fchoupdar* *Gaulan*. On the left as you enter is *Gaolande* wife of Rajah Indre, and near these a cistern. This excavation has eight pillars and two *bas cotès*. Under that to the left is Kombè kerenè, Mendè with the head of a hooded serpent \*, and the representation of the god Maha Deo with Parbati. Overagainst Kombè kerenè is Bawani riding on a buffalo. Under the *bas cotè* on the left appear Kalberom with his wives; Gonès, then *Sombakela* and his wife, who are only bones like skeletons because they never gave alms. At the further end of the excavation is the sanctuary with two blocks. On

\* Cabril.



that to the left is *Bawaadam* with his mother : below, *Raona*. On the right block are *Maha Deo* and *Parbatti* playing at *tche-pel* : below is an ox.

Such is the description of the monuments of Iloura, which the Indians refer to very distant times, and look upon as the work of Genies. I acknowledge it is very dry and even difficult to understand for want of plans : the mythologic part rests intirely on the testimony of two bramins, who may have imposed on me, or may not have been better instructed in the principles of their religion than the sacristans and inferior officers of our churches commonly are. Notwithstanding this, I thought the curious would not be sorry to have it such as it is. It may convey some idea of the labour of the Indians, the boldness of their conceptions, and their patience in the excavation. Let us but consider that a stroke of a hammer ill directed might destroy a whole colonnade, occasion a bas relief to be effaced, and a considerable surface of rock to be hollowed over again. These mountains represent the principal personages that appear in the Indian antiquities, whose names are still to be found in those of the first Mahratta chiefs, as *Anandji pont*, *Tchemenandji apa*, of some towns, as *Dondi Rajapour*. These are the reasons that induced me to enter into a detail, which to writers of general history or abridgements may appear too minute. I observe the same method in the description of the pagoda of Keneri : but that is accompanied with several plans. They have the further advantage of affording some very antient inscriptions which some Oedipus may perhaps explain some time or other, whereas at Iloura I found no writing except on a pillar of the pagoda of Parlanka, and at the bottom of two pillars in the middle of the first row of pillars in the first story of the pagoda of Ramdji : all in Mahratta and modern characters.

As



\* As the two pagodas are said to have been made on the plan of Doltabad; or rather perhaps Doltabad on the plan of the two pagodas, I visited that fortress which is four cosses from Aurengabad. Thevenot (p. 225. and Tavernier Voy. II. 82.) describes only the city, for he did not see either the mountain or the fort except on the outside. It is little more than a rock defended by four circular walls \* planted with cannon, and two of them on the slope of the mountain. The only resemblance between this fort and the pagodas of Kelaa is that they are both hollowed in the rock on high situations, and surrounded with several inclosures. (Ib. CCL—CCLIII.)

At Aurengabad is the tomb of Aurengzeb's daughter, or as Tavernier (II. 83. and Thevenot ut sup. 216.) his first wife. It is at some distance from the city in a sumptuous edifice erected by this prince to her memory. It is called *Begomkah bâgh*, or the *Garden of the Begom*, and is a considerable pile composed of courts and gardens, in which are many apartments. The finest is that which contains the tomb of the Begom. The chapel, in which is the coffin, terminates in a dome covered with gilt copper, accompanied according to the style of Musulman architecture with four turrets, and communicating with the rest of the building. You enter at four doors of white marble cut in lattices † of exquisite workmanship. Through the open work I saw the coffin covered with cloth of gold, and lighted by a lamp, which burns continually in the chapel. Opposite to this chapel is a Maidjed, whose floor is composed of compartments of marble, and covered with a rich Persian carpet. I saw a Mulah there reading the Alcoran. Here is an endowment for four, who are to perform this office day and night, according to the intention of the Begom. The rest of the building differs little

\* *Enceintes.*† *Ciseles a jour.*

from.



from the palace of Teigh beg Khan, of which hereafter. Over the first door is an inscription in Persic, which I had not time to copy. (Ib. CCLIV.)

A particular account of all the personages carved in the pagoda of Iloura may be found in a MS. in the French king's library, in four volumes folio, formed and written 1758, under the inspection of M. Porcher, counsellor at Pondicherry, and commandant at Karikal, a French settlement in the kingdom of Tanjour. The first volume contains a system of Indian Theology in French and Malabar, accompanied with twenty paintings representing the creation of the world, &c. &c. The eight lesser incarnations of Vischnou in the minutest detail. Vol. II. represents in one hundred and thirty-two pictures the history of the incarnations of Vischnou, under the figure of Rama Sami. Vol. III. that of the incarnation of Vischnou, under the name of Kischneu, his marriage &c. in one hundred and ninety-two pictures, and Vol. IV. the history of Routren or Siven (the Lingam) in one hundred and forty-four pictures. At the back of each picture is generally the explanation of it in Malabar and French. The figures and explanations are agreeable to the theology of the Tanjourins. This is perhaps the most complete collection on the subject, and it may be doubted if there be a second in all India. (CCL. n.)

India is a fruitful country which will offer always to the real scholar, and even to a person of common curiosity, a plentiful harvest of objects of research equally useful and interesting. I have gleaned, at a time of life when one's strength is not always equal to one's spirit, and at a time when the fury of war had ravaged the finest provinces. (Ib. DXLI.)



On the Malabar coast are spoken five languages. The pure Malabar or Tamoul, from Koelan to Mount Delli : the Canarin from Pongaye to the territory of Bonfolo : the Mahratta from the territory of Bonfolo to Surat : the language of Guzarat or the Hindoo : the Moorish. The different dialects are the Patois of the fishing coast, which is a corrupt Malabar : the Toulon, a mixture of Tamoul and Canarin, among the fishermen, the Poulias, and other lower castes from Mount Delli, as far as two days journey North of Mangalor. The Maraste composed of the Canarin, Mahratta, Moorish, &c. which obtains from Bombay to Surat. In general all the languages of the Peninsula of India may be referred to two principal ; the Malabar or Tamoul, and the Hindoo or Guzarat : the first for the countries reaching on one side from Cape Comorin to beyond Canara, and on the other to near Ganjam : the second for the rest of the Peninsula far on into Indostan. (Ib. CXXIII. CXXIV.)

The pagoda of TIRIVIKAREY is a large building of three circuits divided by courts : the sanctuary is in the third circuit. I could get only into the first, where I saw the lingam, whereon the young female bramins lose their virginity. This circuit includes a number of dark rooms, occupied by bramins. The pyramid at the gate attracted my attention. It consists of several stories, and so high that a musket ball will hardly reach the top. It differs very little in shape from those of the pagoda of Schalembro, of which Count Caylus has given a description in the *Mémoire* of the Academy of Belles Lettres XXXI. Hist. p. 45. To the left of the pagoda of Tirivakery is a great *talaw* or pool above twenty toises square, set round with stone steps sloping to the bottom, and uniting at a little pagoda in

\* Hist. XV. p. 57. 12<sup>mo</sup>.



the centre. These large pools are not unfrequent, and serve for purifications. Some have cost above fifteen hundred livres to build. The wealthy Indians put themselves to this expence to perpetuate their name, or to expiate some considerable fault. Ib. p. xxix.

In the city of *Nellour* are two handsome pagodas, whose walls are covered with Telongon inscriptions, which I had not time to copy. Ib. p. ciii.

*Mawlipouron* is famous for its pagodas, and the pilgrimage to them from many parts of the coast. On the walls are inscriptions in Malabar, Bengal characters engraved without succession, some letters like the *Tamoul* character of the privileges granted to the Jews of Cochin, others approaching those of the Keneri inscriptions. Some of these pagodas are hollowed in the rock. Near these monuments a kind of *Lusus Naturæ* attracted my attention. It is a round block of stone two toises diameter, which seemed placed on the slope of a rock, and held to the slope only by a surface of three or four inches. The people of the country told me they always remembered it so. Ib. cix. cx.

The pagoda of *Sandol* is three coffes from Nizampatnam. On the walls are several inscriptions in characters different from the Telongons, accompanied with bas reliefs. One of them represents, as I was told, a tree loaded with fruit like apples. In front is a man pointing to it, and shewing it to a woman. On the other side of the same stone is a man with a dog's head getting up a tree. I had no opportunity of visiting this pagoda, or seeing the drawing of it. If it answers the above description one would at first view refer it to Adam and Eve with the tree of knowledge, and find in these reliefs *Indra* or *Indro* an Indian deity,



deity, who mounted a tree to gather a pomegranate for his wife who longed for it.

Father Vincent Maria of St. Catharine of Sienna \* had asserted, that Canara was separated from Cananor, by a wall which reached from the mountains to the sea for two days journey. M. Delisle has placed this wall to the Southward, not far from Mangalor, and Danville in his map of India to the South of Dekle. Such a monument appeared to me worth inquiring after. I hoped to find on it some inscriptions in antient characters. (Ib. cxxv. cxxvi.) But after travelling as far as Kanferhora, I could hear nor see nothing of this wall (cxxx): only met with a pillar at Ajenour, said to have been erected by Jemtapnay, general of Canara, who took Kondapour three hundred years ago, and pursued his conquests to that spot. It is now thrown down, but measured four feet two inches in the shaft, and twenty-three inches in the pedestal, and sixteen inches diameter. On the upper side I saw nothing carved but somewhat resembling a lingam, or a staff of command about the midway, and the old people of Pongaye told me that as to the under side Ciapnek, finding the name of some private person cut near his inscription, had effaced all others, affirming there never was any thing more than the figures before mentioned, and that it was a stone belonging to a pagoda which could not be stirred without the death of the mover. (cxxxvii.)

The pagoda of *Kodarete* is about a league North from Mangalor. It stands North and South. After entering the first gate one meets with two lesser pagodas, one to the right, the other on the left, at the entrance of an avenue of two hundred paces, between two walls furnished with little benches, and leading to

\* Viaggio alle Indie orientali, V. c. 3. p. 448. 449. Venet. 1583. 4to.



the inclosure of the pagoda. This inclosure may be about two hundred paces square. The gate is at the end of this avenue. Within on the left are several houses or cells for Bramins. To the right or East on an eminence ascended to by several steps is a large tank. On the same side overagainst the pagoda is a wooden chandelier plated with copper above fifty feet high, and one foot and a half diameter. The pagoda is an obtruncated pyramid, the base about three feet high, and sixty paces diameter. This pyramid is as were divided into two by four hooded serpents, whose heads answer to the angles. The four faces at bottom exhibit elephants: on those of the second story appear on the East *Lakhschimi*; on the South *Boani* wife of *Roudra*; on the North *Comoradivi* daughter of *Brama*; on the West *Natjogni*. All the faces are surmounted by the head of *Narzingue* with horns: at the cornices this figure appears intire. To the West within the inclosure, and to the East on the steps are small pagodas. To the North are Bramin houses. They are all Linganists, and told me this pagoda may be one thousand years old. I saw there a chariot of *Jagrenat*. (lb. CXCVIII.)

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\* \* \* When the greater part of this little pamphlet was printed off, the Editors of the Gentleman's Magazine were favoured with some short account of the caves on the Elephanta island near Bombay, by Lieut. Colonel Barry, which though given to the public in their miscellany for June last, may not be deemed unworthy of a place here as a supplement to the several descriptions already given.

“ In several parts of the coast about Bombay are found caves of such remote antiquity that neither tradition nor records can reach their origin; in many of them are inscriptions, written  
in



in a language and characters now totally unknown; but of these disused, or dead languages, besides the Sanscrit, or sacred one, there are, in India, many remains. I am told the Jews at Cochin have yet the grant of their synagogue\*, at present unintelligible; this, I once conjectured, might be in the primitive Hebrew, as these people are supposed to be of the missing tribes; but I am assured, the country powers never admitted their public deeds to be drawn in the language of foreigners.

That these caves were formed for religious purposes cannot even be doubted, as well from their construction, as the sculptured representations of Gentoo mythology, which all of them contain. Perhaps a description of one might be introduced, with good effect, as an episode to some eastern heroic poem.

It is not unpleasant to trace, as men grow refined, the temples of their worship, from the darkness of caves and forests, through the gloom of Gothic structures, to the airy elegance of Grecian architecture.

As I visited the Elephanta, the principal, I would call it, cathedral, of these caves, I shall attempt some account of it.

This extraordinary offspring of human industry is on Elephanta Island, so called from the statue of an elephant, of natural size, tolerably cut out of a solid rock, on its west coast, which is nearly six miles from the castle of Bombay. The caves are about the middle of this islet; the approach to them being through a deep ravine, so that one is struck with surprise at coming suddenly on their openings, and seeing an abrupt precipice, of more than sixty feet perpendicular, rising from the roofs of these excavations, and covered at the summit with shrubs and trees, that hang over the rock, which is of hard stone, more so than that usually employed in our home edi-

\* See before, p. 45.



fices; but as many quarries are known to indurate when exposed to the air, it may not be unreasonable to infer, that its present density is partly original and partly acquired; but of this, however, I neither made experiment, nor sought information.

Of these caves there are three; the principal being in the centre, and the lesser ones on either hand, though not placed in similar directions; one having a common front, the other being at right angles with it. In each of the inferior ones is a small chapel with baths at the end.

To the grand cave, or temple, there are three entrances by porticoes of four pillars each, of the same order with those within. Its elevation is very disproportionate to its area, which last is nearly a square of forty yards, whilst its height is not more than half as many feet; but the eye is not only offended at first by the lowness, but also by the flatness of the roof; which certainly would have acquired more of grandeur by being arched, the effect of which we observe in our own churches. This roof is supported by thirty-six columns, placed at equal distances, though some of them have been broken down by the intemperate zeal of the Portuguese to exterminate idolatry; which, as well as the tasteless curiosity of later visitants, has likewise impaired many of the figures.

Each column is divided into three equal parts, the pedestal being one, the shaft another, and the capital, including the entablature, the third. The pedestals are square; the shafts rudely grooved, and not, as usual, cylindrical, but gradually bulging outwards to the centre, their greatest diameter being more than half their height. The capitals are, as their shafts, grooved, and appear, to use the miner's phrase, like globes flattened by the pressure of country on them. The entablatures are simple, and without distinct divisions of members. These proportions



proportions and forms, so different from Grecian rules, are not pleasing to a corrected taste; but as they have in themselves the strictest uniformity of common principle, they undoubtedly prove the arts to have been far advanced at the early period of their construction.

To the right, and within the large cave, extending the square of four pillars, which form its angles, is a small temple or chapel, having on the ground a large altar, oblong, somewhat raised, and coarsely cut; on the top of which is a cone, resembling the pivots of the rocking stones in Cornwall, or at Stone-Henge the tops of the uprights for receiving their transoms, and, perhaps in its design for some such purpose. In each of the lesser caves, there are several chapels.

On the sides of the porticoes, and in compartments at the further end, are, in basso relievo, pieces of sculpture, most of their figures being colossal, and all representing parts of the Gentoo mythology. The centre is an image of the quadruple-faced Brimha, the god of the Bedas. These statues, such as we see them, grotesque and fanciful, are to us the objects of eastern adoration, and, in their present mutilated state, prove the artist neither unskilful, or unacquainted with animal proportions, which are well preserved, even in those which extend the height of the excavation, or which the hieroglyphic doctrines of the bramins represent most whimsically; for, indeed, the acquaintance with nature and symmetry may as well be displayed in the statues of a Silenus or Medea, as in those of an Apollo or Venus."





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